musical
COURIER

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LICIA ALBANESE AS TOSCA

The AMERICAN SOCIETY of COMPOSERS, AUTHORS and PUBLISHERS

announces its participation in a series of weekly broadcasts of symphonic music by American composers, presented by the National Broadcasting Company in association with the Eastman School of Music beginning February 2nd, 1953 over the NBC Radio Network.

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AMERICAN SOCIETY OF COMPOSERS, AUTHORS AND PUBLISHERS

575 Madison Avenue

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New Contests for Composers Announced

An Armed Forces March Competition, with $4,000 in cash awards for the service man or woman whose march is adjudged best in four contests to be conducted by the Army, Navy, Marine Corps, or Air Force, has been announced by the Department of Defense. The $1,000 award for each of the four winning service composers will be provided by ASCAP and will be known as the ASCAP-John Philip Sousa Award. Any member of the Armed Forces on active duty for more than 90 days is eligible. The works must be unpublished, in piano or three-stave conductor's score, and suitable for parade purposes. Preliminary contests will be conducted at installations, and the finals at Departmental levels. A board of judges not of the Armed Forces will be designated by each service. Closing date will be announced later.

A new $50 prize Choral Composition Contest has been announced by the New York Chapter of the Eastman School of Music Alumni Association. Works submitted must be scored for SATB, with no divisi, but sacred or secular text. The time limit is six minutes. The winning work will be published by Carl Fischer, Inc., and will be performed in the American Music Festival in February, 1954. Deadline for submitting manuscripts is June 1, 1953. Full information may be obtained by writing to Darrell Peter, president, New York Chapter, Fastman Alumni Association, 64 East 34th Street, New York 16, N. Y. . . .

The fifth annual composition contest has been announced by the Young People's Concerts Committee of the New York Philharmonic-Symphony. The contest is nationwide and is open to young composers who have not reached the age of 17 by Feb. 2, 1953, the final date for all entries. New works submitted should be in a simple musical form, written for piano solo or in combination with voice or another instrument, and between three to five minutes in length. Judges are Franco Autori, associate conductor of the Philharmonic; Igor Buketoff, musical director for the Young People's Concerts; Abram Chasins, musical director of WQXR; Peter Mennin, composer; Wilfrid Pelletier, conductor; and Dr. Gustave Reese, musicologist. The award will be a certificate from the Young People's Concerts Committee together with two albums of Columbia Masterworks Records, including the Modern American Music Series to be released in February, 1953. If the winning composition is adjudged worthy, it will be performed at this season's final Young People's Concert at Carnegie Hall on March 21, 1953.

American Artists Heard in Belgium

BRUSSELS.—The number of first-class American artists appearing in Belgium today is remarkable. The same evolution in regard to the repertoire of U. S. works in Belgian concerts is noticeable, although to a lesser degree. We are beginning to see in our programs the names of Copland, Samuel Barber, William Grant Still and others.

In the Ostend International Piano Contest several seasons ago the first prize was awarded to Grant Johannesen. And the last Queen Elisabeth Concourse saw the brilliant victory of Leon Fleisher of San Francisco as prizewinning pianist.

To add to the previous items, the young Nashville soprano, Giulia Bardi, has become the uncontested star of the Brussels Opera. The 23-year-old singer is now extremely popular and was chosen to sing the title role of Thais in the gala organized by the Belgian press, at which King Baudouin was present. Miss Bardi sang and acted the part of the Alexandrian courtesan with great ability, her exceptional range allowing her to sing some of the very high notes usually omitted. The fine baritone Gilbert Dubuc as Athanael shared the triumph which greeted the prima donna.

In recent Brussels Philharmonic concerts, U. S. artists were also heard. Between Bartok's Divertimento and Beethoven's Seventh, Byron Janis, young American pianist, gave a very good performance of Rachmaninoff's First Concerto. The conductor was Louis Weemaels.

Under Franz André's conductorship, a program of contemporary music was well received. The Third Symphony by K. A. Hartmann is rather long and heavily scored, but it has some fine moments. The Bartok Concerto for Orchestra is a masterpiece very popular here. The soloist was Arthur Grumiaux, who played with his usual talent three sketches by Marcel Quinet and my own Concerto.

Eleazar de Carvalho returned at the Beaux Arts to give a fine concert. He opened his program with a spirited rendering of the B flat Haydn Symphony. A "Pocket" Symphony by J. Stehman was very well received and a colorful interpretation of Villa-Lobos' Choros No. 10 was enthusiastically applauded. The soloist was Leon Fleisher, who in Beethoven's Second Concerto deepened the impression made in his previous appearances in Brussels.

Announced with no great publicity, the concert of the two American pianists, Arthur Gold and Robert Fisdale, came as a pleasant surprise. What perfect ensemble, good technique and purity of style! The Suite En habit de cheval by Erik Satie was played with great finesse. Another Suite by Rieti was loudly applauded. Stravinsky's Concerto received a well-balanced interpretation. The familiar D major Mozart Sonata succeeded in stirring the public to a great ovation. The concert ended with Souvenirs by Samuel Barber. This work had a warm reception.

FRANCIS DE BOURGUIGNON.

musical COURIER

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Bing Re-engaged for Three Years

Rudolf Bing has been re-engaged for three additional years as general manager of the Metropolitan Opera, beginning with the 1953-4 season, it was announced on Dec. 18 by George A. Sloan, chairman of the association's board of directors. Mr. Sloan and the board expressed great satisfaction with the new artistic successes for which Mr. Bing has been responsible.

ON THE COVER

Since her debut at the Metropolitan as Madama Butterfly, Licia Albanese has been a constant favorite of American audiences of opera, recital and radio. Coming as a young, barely known soprano from Italy, she has grown into a star of the first magnitude, receiving the laurels of praise not alone for her singing but also for her studious, sincere artistry and the intelligence which continually directs and enlarges the scope of her activities. On Dec. 20 she won new plaudits here with a new role, a superb enactment of Tosca in the Puccini score.

At the close of the opera season and her concert schedule, Mme. Albanese, accompanied by her husband, Joseph Gimma, will sail on the new ship Andrea Doria to fulfill European commitments and, most important of all, to introduce young Joseph Gimma, Jr., her American born son, to his Italian grandparents.

YEAR-END CONCERT

BORIS SIRPO conducting the Portland Chamber Orchestra, Portland, Ore., which began its seventh season, Dec. 3. Claire Hodgkins, violinist, was guest artist for the first program in Vivaldi's Four Seasons.

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Seventy-third Year
January 1, 1953

(The MUSICAL COURIER is now available in microfilm)

New York Has Dance Series by Three Companies

By Rosalyn Krokover

Dance lovers had no cause to complain for lack of activity during the last fortnight. There were no less than three companies in full operation—the New York City Ballet at the City Center, the newly organized Slavenska-Franklin Ballet almost around the corner at the Century and the Limon Dance Company, with Pauline Koner, uptown at Juilliard. So, whether ballet or contemporary dance was your dish, there was nothing but the best from which to choose.

Jose Limon was presented by the Juilliard School of Music in a series of six concerts, during the week-ends of Dec. 5 and 12, at the School's Concert Hall. Five of the works presented—The Exiles, Night Spell, Fantasy and Fugue in C Minor (Mozart), The Visitation and The Queen's Epicedium—were new to New York and one, El Grito, received its first performance in America. The performances were under the artistic direction of Doris Humphrey and the costumes for all of the works, with the exception of El Grito, were by Pauline Lawrence.

It would be difficult to find a dance unit before the public today with such complete artistic finish. Every detail, whether it be movement, costume or prop, is always neat, tidy and in place. There is an aura of belief and respect projected by the dancers for what they are doing that virtually borders on religion. In short, for all those who are followers of the contemporary American dance, this is pretty close to the ultimate.

Exiles, Night Spell, El Grito Premiered

The first of the three premieres on Dec. 5, was The Exiles. Choreographed by Limon to music listed as Schonberg's Second Symphony, the dramatic content is based on the lines from Milton's Paradise Lost: "They, looking back, all the eastern side beheld . . ." It is virtually impossible to stretch this theme, in terms of dance, to the length of Schoenberg's music and retain interest. Nor can it be truthfully said that Limon and his partner, Letitia Ide, accomplished the impossible, even though there were fine moments in the piece. It is a work that deals with suffering; and a little suffering expressed in any artistic form goes a long way.

Night Spell had choreography by Doris Humphrey and music by Priaulx Rainier. It is a charming work, beautifully danced by Limon (The Sleeper), Lucas Hoving, Betty Jones and Ruth Currier (Night Figures). The nightmares, the terrors, the many things that beset the sleeper are not forced by Miss Humphrey. Sequences unfold with ease and elegance; the dance flows as it tells its story. There is no pounding away at ideas, a fault that asserts itself only too often in contemporary choreography.

Miguel Covarrubias commissioned El Grito when Limon was in Mexico. It was first produced in Mexico City at the Palacio de Bellas Artes in 1951. The music is by Silvestre Revueltas and the costumes by Consuela Gana.

Divided into five sections—The Awakening, Net, Festival, Silencers and March—it reveals Limon's ability in composing for a large group. There are twenty dancers, in addition to Limon, and with them he has devised some interesting and fresh ideas. The work is generally gay in mood and pleasant to watch.

JOSE LIMON and PAULINE KONER

Koner Appears as Guest

On Dec. 6, the guest artist, Pauline Koner, appeared in both new works. Fantasy and Fugue in C Major and Fugue in C Minor, was a Doris Humphrey work skilfully set to the Mozart score. It was pure dance, in the best of taste, admirably performed by Betty Jones, Limon, Lavina Nielsen, Hoving, Pauline Koner, Ruth Currier and, toward the end, the entire group. Visitation, with Limon choreography, utilizes Schoenberg's Piano Pieces, Op. 11. The dance is based on the legend of the Annunciation, in which the lives of two lowly human beings—Ahman (Limon) and his wife (Koner)—were transfigured after a visit by a celestial messenger (Hoving). The tale is told with conviction and it affords Koner an excellent opportunity for a brilliant dramatic characterization.

Queen's Epicedium Bows

The Queen's Epicedium was perhaps the least successful of the new pieces. It was choreographed by Limon to music of Purcell, but while everything was kept within the style of period and mood, the final result was somehow dull. Ide, Currier and Nielsen were the dancers and the score was sung by the dancer Betty Jones.

The familiar works presented during the season were Lament for Ignacio Sanchez Mejias, Day on Earth, Variations and Conclusion from New Dance, La Malinche and Moore's Pavane. The Juilliard Orchestra was under the direction of Frederick Prausnitz and the pianists were Julian Stein and Russell Sherman.

Slavenska-Franklin Ballet in Broadway Debut

The newly-formed Slavenska-Franklin Ballet Company, which made its New York debut at the Century Theatre on Dec. 8, is a streamlined group tailored to meet the requirements of extensive touring. It contains some of the finest dancers in the business. Frederic Franklin is still unsurpassed in his particular media; Mia Slavenska is a superior technician, a dancer of great strength and force. In its guest artist, Alexandra Danilova, the company has a personality that is unique and revered by all balletomanes. It also has a corps de ballet of attractive and well-trained dancers. Its repertoire, at the moment, consists of a few extended works—Symphonic Variations, Streetcar Named Desire, Portrait of a Ballerina and Mlle. Fifi, with the Don Quixote Pas de Deux as the major divertissement.

Streetcar Named Desire

During the New York run of the company, the Valerie Bettis version of Tennessee Williams' Streetcar was the most popular work. Bettis has taken the story of the mentally disturbed Blanche Du Bois and created an unusually effective theatre piece. In style it ranges from Broadway to Tudor, with varying stopping points that include Graham, Hollywood and TV. It is slick, no doubt about it. It also is, at times, a deliberate and calculated shocker, with some vague symbolism that could well be pruned out. But it manages to have plenty of tension, some drama that holds up well, and a fine jazzy score by Alec North. Franklin's portrayal of Stanley was brilliant; Lois Ellyn was excellent as his wife; and Slavenska, of course, danced and acted the part of Blanche with penetration and force. The supporting cast, too, was good, especially Marvin Krauter in the role of Mitch.

Other Novelties

Mlle. Fifi, choreographed for Danilova by Zachary Solov, is a trifle that involves a French music-hall lady of doubtful morals involved with two men who by a strange coincidence turn out to be father and son. It gives Danilova a chance to be a comedienne; otherwise there is little to recommend it.

Slavenska's Portrait of a Ballerina is the one work in which all three stars appear. The action deals with a young student (Slavenska) who is inspired by the portrait of a ballerina (Danilova) and who eventually becomes herself the "portrait" of a following generation of students. Franklin appeared as the ballet master. There were some very good ideas, but they were handicapped by an unfortunate musical setting—Dohnanyi's Variations on a Nursery Rhyme, which definitely is not the music for Slavenska's stage action.

Symphonic Variations, in which eight of the company's dancer's appeared, to César Franck's music and Slavenska's choreography, is a derivative work that at least served to show the abilities of Lois Ellyn, Shirley Weaver, Sally Seven, Sally Streets, Robert Morrow, Ronald Colton, Marvin Krauter and Peter Bonura. Richard Ellis was the efficient pianist.

The orchestra, which could have been better, was conducted by Otto Frolich. It sounded best in a score like North's, which probably was composed with a small group in mind. But in the Franck work, for example, the results were less happy.

Further new productions by the New York City Ballet Company will be reviewed in the next issue.

Beryl Rubinstein Passes

Beryl Rubinstein, 54, pianist, composer and director of the Cleveland Institute of Music, died on Dec. 29 in that city, of virus pneumonia. An obituary notice will appear in the issue of Jan. 15.

Ballet Premieres Feature of Paris Season

By Suzanne Demarquez

PARIS.—At the Opéra, the triumphant success of Rameau's Les Indes Galantes has made it almost impossible to get tickets for the event, unless you are resigned to stand in line for hours. Otherwise, the activities of our first national lyric stage have been reduced to one revival and the production of a new ballet, the latter an event of importance. The revival was Maîtres Chanteurs (Meistersinger). Settings and costumes were traditional, but the interpretation of the score and the *mise-en-scène* completely new.

One certainly could not compare this Meistersinger with those seen at Bayreuth. One must think of the participants as Latins, and as such to judge the performance. The stage director was the excellent Max de Rieux. Hans Sachs was sung by a newcomer to the Opéra, Roger Vaillant, endowed with a big voice of rich timbre and a histrionic style of great dignity. Raoul Jobin sang Walther's songs with superb *éclat* and fine musicianship, but he lacks warmth in his histrionic delineation. Roger Bourdin, an excellent singer and a great character comedian, created a Beckmesser who was funny without exaggeration. The fluent voice of Georl Boué, as Eva, rose easily over the orchestra, though it sounded at times metallic. The greatest triumph was won by the chorus and the orchestra, which played with irresistible animation under George Sebastian, who had the lion's share of this fine evening's success.

The new ballet is called Etudes and shows off the technical excellence of the company. The choreographer, Harald Lander, who staged the successful Les Caprices des Cupidon for this theatre some time ago, has given the work discipline, rhythmic cleanness, and elegance, Micheline Bardin prepared the work for the stage, and the Danish composer Riisager wrote music based on the etudes of Czerny, which was led by Robert Blot. The *décor* by Moulene completes a spectacle which does credit to the Opéra. Incidentally, Maurice Lehmann, the general manager, is hoping to engage other leading guest choreographers for productions, including perhaps Babilée and Roland Petit.

Opera after Ibanez

The Opéra-Comique presented a novelty, Dolores, lyric drama by Michel-Maurice Lévy, after Blasco Ibanez. The composer, an excellent musician, devoted to his art and a thorough technician, is also a celebrated singer in night clubs under the *nom de théâtre* of Betove. Unfortunately, his habit of imitating others also is noticeable in his score, full of reminders of various works. The librettist did not make a great contribution with the sombre Spanish story, in which the characters love, weep, and kill one another. The work was mounted with care by the stage director, Louis Musy. Yves Brayer, renowned scenic designer, created an admirable setting, to which the conductor Pierre Derbaux adds the colors of his orchestra. The parts were sung with talent and conviction by Denise Duval (Dolores), the fine mezzo Hélène Bouvier, the tenor Nore, and excellent bass-baritone René Bianco, and above all by Jean Vieulle. The dancer Estanita Cortez was brilliant in her flamenco numbers.

Cuevas Ballet in Premiere

The Grand Ballet of the Marquis de Cuevas at the Empire Theatre opened an important season. The opening night is a rendezvous for *tout Paris* in the arts, literature, politics and society. Two new productions were offered in addition to two revivals. The new ballets were Scherzo, choreographed by John Taras in settings by Jean Robier to music by Tchaikovsky; the other Une Nuit d'Été, music by Mendelssohn, also by Taras. The latter is not a very important work.

ROYAL APPARITION . . . Dona Ines de Castro, the Dead Queen, as portrayed by Rosella Hightower in the final scene of the ballet of that name produced in Paris by the Ballets of Marquis de Cuevas, with choreography by Ana Ricarda, decor and costumes by Celia Hubbard and music by Joaquin Serra.

The revival of Doña Ines de Castro, libretto and choreography by Aña Ricarda, gave an opportunity once more to admire Rosella Hightower and George Skibine. The settings by Celia Hubbard are open to discussion, but the costumes are beautiful and typical of the sumptuous Spain of the Middle Ages. Annabel Lee, a ballet choreographed by Skibine after a story by Edgar Allan Poe, is one of the gems in the Cuevas Ballet's repertoire. Also revived was Petrouchka, in Fokine's choreography and staged by Nijinska. Long applause called Mme. Nijinska on stage with her excellent soloists, which included Skouratoff, Golovine and Hightower. . . .

This report on the ballet may conclude with the series of recitals by Antonio and Rosario, who unfortunately we shall not see together any longer. They gave us enchanting interpretations of Zapateados and a fresh and delicate choreography of the Bolero. . . . The Yugoslav National Ballet also won a rousing success with their original spectacles.

A New Don Juan Opus

There is little room left to write about the concerts. There were few premieres, with the exception of that given by the Orchestre National of Don Juan de Mañara, mystery play of the poet Milocsz with music by Henri Tomasi, who conducted. This important work, presenting yet another version of the eternal Don Juan theme, was planned by the composer to be strongly Corsican in its origin. His ideas are always colorful, often violent. The Radio put at his disposal its choirs and best soloists, such as Jobin and Bianco from the Opéra, and the Corsican soprano Martha Angelici, from the Opèra-Comique.

The great French pianist Casadesus appeared twice in concerts, received with ovations—first at the Société des Concerts under the baton of André Cluytens in a beautiful reading of Beethoven's Fourth Piano Concerto, and later at a recital at the Théâtre des Champs-Elysées, sold out to capacity. His finesse of touch and admirable palette of sound made a treat of his interpretations of Rameau, Chopin, Fauré, Debussy and other works. He also played as a first performance his own Variations sur un Thème de Falla en Hommage à Debussy, in which he successfully combined the two Latin styles of Spain and France.

At the Société des Concerts, with the orchestra conducted by the Norwegian Olav Kielland, the illustrious Kirsten Flagstad made us again regret her decision to retire from the stage, where her unique voice has not yet been replaced. . . . The same orchestra, under the baton of George Tzipine, introduced for the first time in Paris the Concerto for Piano and Orchestra by Gian-Carlo Menotti, played with impressive brilliance by the young Yuri Boukoff. In spite of the outstanding interpretation, the Concerto seemed rather thin from a musical standpoint, incongruous, and unbalanced in its orchestration. . . . A fine recital was given by that excellent musician and violinist, Louis Kaufman, a winner of the *Grand Prix du Disque*, in a program of six violin concerti for string orchestra and harpsichord, of which one by Torelli received its first performance, a matter of high artistic interest. . . . Under the auspices of the Société France-États Unis and in collaboration with the record library of the U. S. Embassy, the eminent lecturer, Wanda L. Landowski, inaugurated a series of lectures with recorded illustrations about American Music. The first event was devoted to Randall Thompson and Virgil Thomson and received with much approval.

Bartlett and Robertson Return

Ethel Bartlett and Rae Robertson returned to the U.S. on the SS. Liberté on Christmas Day after a successful tour in England, Holland, France, Switzerland, and Spain. During the second half of the present season they will make a coast-to-coast tour here, ending in California in May. In Britain they made two appearances at the London Promenade Concerts (giving their third European performance of the Martinu Concerto for Two Pianos), played a recital at the new Festival Hall (when they gave the first London hearing of the Czech Dance Suite by Martinu, dedicated to the artists) and two appearances on the BBC Third Programme, as well as concerts in all the leading cities of England. Other events were three broadcasts over the Radiodiffusion in Paris. During last summer they passed two months working in Palma on Majorca and were given the privilege of practising in Chopin's cell at the monastery of Valdemosa. In Holland they played in eight of the leading cities and in Haarlem were presented with a bouquet of "Ethel Bartlett Tulips," a variety named for the pianist.

Publications Describe Facets of the Orchestra

Music and Maestros, the Story of the Minneapolis Symphony Orchestra, by John K. Sherman, arts editor of the Minneapolis Star and Tribune (University of Minnesota Press, 357 pp., $3.75) is a lucid and informative historical survey of that organization which this season is celebrating its fiftieth anniversary. The story ranges from the early days of its founding under the late Emil Oberhoffer (who conducted the organization until 1922), through the eras of Verbrugghen, Ormandy, and Mitropoulos, up to the present regime of Antal Dorati. There are a lot of anecdotes and details about the older days in Minneapolis, with side-lights on many musical ensembles and artists. Evidently, Mr. Sherman, in addition to having followed the fortunes of the orchestra for years himself, has done some painstaking research in old newspaper files, for there is inimitable color of various eras. The book includes a complete list of works played by the Symphony during 50 years; the names of its personnel from the first through the 49th season; its out-of-town engagements during that period; and its recordings now in circulation. There are about 35 illustrations of personalities and places associated with Minneapolis' music life of past and present. The book is a workmanlike job and quite readable.

Symphonic Music and How it Grew

Symphonic Music, Its Evolution Since the Renaissance, by Homer Ulrich, a professor of music literature at the University of Texas, who has been a player in various symphony orchestras, including the Chicago, is an erudite historical survey extending from the 17th century to the present (Columbia University Press, 352 pp., $4.25). The author states in his preface that the volume does not aspire to be a history of music, but a fresh survey of its field, with consideration of the growth and literature of the orchestra. The remarks about the changes in the makeup of the ensemble, the influences on form of various composers, and the estimate of their worth are interesting, and many of the dicta restate critical values succinctly. The book is especially valuable for budding composers; though it requires some knowledge of the matters discussed, it is also of interest to the intelligent music-lover. The penultimate chapter, New Approaches, dwells on some of the modern masters, such as Sibelius, Stravinsky, Hindemith, Bartok, Schoenberg. The last chapter, Contemporary Developments, rather briefly sums up some of the leading figures between Debussy and the younger men born after 1910, who are not included in most cases. This latter part of the book is more cursory.

Lore about Orchestration

The Technique of Orchestration, by Kent Wheeler Kennan, professor of music at the University of Texas, is a practical and highly competent outline of a complex subject with many musical illustrations (Prentice-Hall Music Series, Douglas Moore, editor, 321 pp., $7.50). This text aims to bring the great bulk of lore on this subject up to date, including the latest developments in instruments and scoring. Prof. Kennan, himself well known as composer, has tested the material by two years of use in his University classes.

This is one of the best, most direct, and clearly presented manuals on the subject, with many illustrations of instruments, details about their ranges, and harmonic information. Particularly valuable are the illustrations from many modern scores, as well, of course, as the classics and romantics. There are hints on writing for the high school orchestra, details on preparing scores and parts, a list of foreign names for instruments and orchestral terms, the ranges of instruments, also a bibliography of books on scoring for various ensembles, including chorus and band. The contents are sufficient for a year's course in the subject, and may be supplemented by use of an Orchestration Workbook issued by the same publishers.

Commissions, Awards, New Hearings of Works

The Serge Koussevitzky Music Foundation in the Library of Congress has announced commissions to Carlos Chavez, Georges Enesco, Raymond Chevreuille, for orchestral works, and to Paul Ben-Haim for a similar score for the King David Festival in Jerusalem; to Bernard Rogers, for a trio with strings; Wallingford Riegger, a suggested two-piano score; and Vincent Persichetti, a quintet for piano and strings.

Robert Kurka, of New York, has been commissioned by the trustees of the Paderewski Fund to compose a work for full Symphony Orchestra, which will have its first performance by the Boston Symphony, Charles Munch, conductor, in 1953-4. . . . Orchestra and piano scores by Edward MacDowell have been donated by Mrs. MacDowell to the Serge Koussevitzky Collection of Orchestral and Chamber Music at the Hebrew University of Jerusalem. . . .

The 1952 "ACA Laurel Leaf Award" of the American Composers Alliance was presented to Maro and Anahid Ajemian "for distinguished service in fostering and encouraging American music" by Henry Cowell, president, and Wallingford Riegger, vice-president, in a brief ceremony at the Columbia Records Studios. . . . Autograph scores and first drafts of works by Milhaud, Stravinsky, Varèse, Martinu, Toch, Rathaus, Krenek, Ernst Lévy, Johan Franco and H. A. Schimmerling were placed on exhibit on Dec. 22 in Room 84 of the N. Y. Public Library, Central Division. . . .

The Instrumental Motet, op. 42, for four viols, by Parks Grant, was premiered by the American Society of Ancient Instruments in Philadelphia on Dec. 7 and Wilmington, Del., on Dec. 12. Composed in October, 1952, it is written for two pardessus de viole, one viola da gamba, and one basse de viole. . . .

Louis Mennini's Overture Breve had its world premiere on Dec. 14 at Memorial Hall, Springfield, O., as part of the ceremonies in connection with the Springfield Symphony's tenth anniversary. This ensemble, of which Evan Whallon is conductor, commissioned the work. Mr. Mennini, a member of the faculty of the Eastman School of Music, recently had his Arioso for String Orchestra issued by Mercury Records and has completed a Sonata for Cello and Piano to be played by Gregor Piatigorsky. . . .

Spiritual Moods, a new work for symphony orchestra and male voices by Hall Johnson, will be given its U. S. premiere on Feb. 17 by the Cincinnati Symphony Orchestra and the Jubilee Singers, conducted by Thor Johnson. This work was commissioned by Irwin Parnes, Hollywood manager of the Jubilee Singers, who are returning after a tour of Europe, North Africa and the Near East in February, to begin a coast-to-coast tour. It had its world premiere recently by the Tunis Orchestre Symphonique. . . . The Violin Concerto by the Norwegian composer Fartein Valen will be performed for the first time in this country on Jan. 13 by Camilla Wicks and the Erie Philharmonic Orchestra under the direction of Fritz Mahler. . . .

The first hearing anywhere of Ernst Krenek's String Quartet No. 6 (1936) will be given by the Kranichstein Musical Society in Darmstadt on Jan. 18, played by the Assmann Quartet from Frankfort on the same program with Quartets by Honegger and Martinu. . . .

Manhattan Concert Calendar

(CH, Carnegie Hall; CRH, Carnegie Recital Hall; TH, Town Hall; TiH, New York Times Hall; CFCH, Carl Fischer Concert Hall; M, morning; A, afternoon; E, evening.)

Jan. 1. New York Philharmonic-Symphony, Bruno Walter conducting, Irmgard Seefried, soprano, soloist, CH, E.

Jan. 2. New York Philharmonic-Symphony, Bruno Walter conducting, Irmgard Seefried, soprano, CH, A; Alexandra Trianti, mezzo-soprano, TH, E.

Jan. 3. New York Philharmonic-Symphony, Franco Autori conducting, Eugene Istomin, pianist, soloist, CH, E.

Jan. 4. New York Philharmonic-Symphony, Bruno Walter conducting, Irmgard Seefried, soprano, soloist, CH, A; Stuart Fastovsky, violinist, CH, 5:30 p.m.; Griller String Quartet, TH, A; New Friends of Music (Ernst Krenek, Herta Glaz and the Berkshire Quartet), TH, 5:30 p.m.; Sidor Belarsky, bass-baritone, TH, E; Hilda Marx, monologuist, and Ilse Sass, pianist, joint recital, CFCH, A.

Jan. 5. National Orchestral Association, CH, E; Little Orchestra Society, TH, E.

Jan. 6. Ruben Varga, violinist, CH, E; Marcella Ayer, TH, E.

Jan. 7. Bach Aria Group, TH, E.

Jan. 8. New York Philharmonic-Symphany, Szell conducting, Clifford Curzon, pianist, soloist, CH, E; Shirley Aronoff, pianist, TH, E.

Jan. 9. New York Philharmonic-Symphony, Szell conducting, Clifford Curzon, pianist, soloist, CH, A; Shirley Aronoff, pianist, TH, E.

Jan. 10. Orchestral concert, 50th anniversary, Tullio Serafin, CH, E; Paul Badura-Skoda, pianist, TH, A; Richard Dyer-Bennet, folksinger, TH, E.

Jan. 11. New York Philharmonic-Symphany, CH, A; New Friends of Music (Walden String Quartet, William Warfield, baritone), TH, 5:30 p.m.; Nell Rankin, soprano, TH, E; Josephine Klutts, soprano, CFCH, 5:30 p.m.

Jan. 12. New York Philharmonic-Symphony, Szell conducting, Vladimir Horowitz, pianist, soloist, CH, E; Musicians Guild, TH, E.

Jan. 13. Little Orchestra Society, CH, E; William Kapell, pianist, TH, E; Concert Choir, Margaret Hillis, conductor, first of three Choral Concert Clinics, CFCH, E.

Jan. 14. Boston Symphony Orchestra, CH, E; Jacques Abram, pianist, TH, E.

New York Philharmonic-Symphony Rearranges Its Schedule

Dimitri Mitropoulos, reported physically exhausted after more than a year of continuous concert and opera conducting here and abroad, has cancelled his early 1953 appearances with the New York Philharmonic-Symphony Orchestra, on the advice of his physician. Mr. Mitropoulos is now resting in a hospital, after which he plans to go south. He conducted the first eight weeks of the orchestra's current season, and was scheduled to return for six weeks from Jan. 8, and for the final four weeks in April. He will resume his post on April 2, presenting Beethoven's Missa Solemnis. The remaining weeks will be filled by guest conductors—George Szell, Bruno Walter, Vladimir Golschmann and Efrem Kurtz, all of whom have rearranged their schedules, and Mr. Szell and Mr. Golschmann have given up their winter vacations. Szell, now conducting the Philharmonic, has extended his tenure for a second fortnight beginning Jan. 8, and Mr. Walter also has consented to take another week beyond that to which he was already committed.

The reappointment of Dimitri Mitropoulos as musical director of the New York Philharmonic-Symphony Orchestra was unanimously approved at a meeting of the board of directors held Dec. 10 at the offices of the society in Steinway Hall. The Greek conductor was first appointed musical director two years ago. The board also has announced the reengagement of Bruno Walter, George Szell and Guido Cantelli as guest conductors, and the addition of Andre Kostelanetz for the first time as guest leader. Franco Autori has been reengaged as associate conductor for the fifth consecutive year.

Mr. Kostelanetz, it is announced, will conduct three special non-subscription concerts on Saturday nights at Carnegie Hall, these in addition to the two regular series of Saturday evening concerts, each of eight concerts. Mr. Mitropoulos will conduct during the first half and the final part of the season. In midwinter he will go abroad to conduct opera at La Scala. The 112th Philharmonic-Symphony season will open on Oct. 8, 1953, its subscription series at Carnegie Hall consisting again of 28 weeks, including two series of Thursday evening concerts; two series of Friday afternoon concerts; two series of Saturday evening concerts; and two series of Sunday afternoon concerts.

Wins Gershwin Memorial Contest

George Rochberg, of Philadelphia, has been named as winner of the eighth annual George Gershwin Memorial Contest for the "best original, unpublished orchestral composition by a young American composer." Mr. Rochberg will receive a $1,000 award, and his prize-winning symphonic movement, Night Music, will have its world premiere at one of the regular concerts of the New York Philharmonic-Symphony under Mitropoulos early in 1953. Mr. Rochberg, 33, is a member of the faculty of the Curtis Institute of Music and music editor for Theodore Presser Co. He studied on a scholarship at the Mannes School of Music with Hans Weisse, Leopold Mannes and George Szell.

National Association of Managers Stresses Need of Music

The fifth annual convention of the National Association of Concert Managers, held at the Hotel St. Moritz, had as part of its sessions the first meeting of a new consultative organization of artists, national and local management. Heading the committee is Julius Bloom, director of the Brooklyn Institute of Arts and Sciences; for the artists, the members are Polyna Stoska, soprano, and Abba Bogin, pianist, and Hyman Faine, secretary of the American Guild of Musical Artists; concert managers in the group are F. C. Schang of Columbia Artists Management, O. O. Bottorff of the National Concert and Artists Corporation, and Charles L. Wagner; local managers, Arthur See of Rochester, Emma Feldman of Philadelphia, and Aaron Richmond of Boston. According to Mr. Bloom, the new committee will meet again, probably in February, to discuss problems pertaining to all three fields, such as cancellations by artists, encouragement of new talent, new artistic ideas in concert presentation, and general improvement in artist-management contractual relations.

Officers elected by the National Association of Concert Managers at this convention were: Marvin MacDonald of Atlanta, re-elected president; Edna Saunders of Houston, vice-president; Roland Chesley of Utica, secretary; Zorah Berry of Buffalo, treasurer.

Dinner to Visiting Managers

On the evening of Dec. 16, in the Sky Room of the Hotel St. Moritz, the association gave a dinner to a gathering representative of national and local management, the Metropolitan Opera management, and the music magazines. Speeches were made by Frederick C. Schang, S. Hurok, Charles L. Wagner, Marks Levine and Arthur Judson, this notable speaking choir conducted—or m.c.'d—by Marvin MacDonald, as president of the host organization. The talks were expressive of the occasion's spirit of genial good humor and unity of purpose, and brought both flash of wit and steady beam of idealism. Mr. MacDonald introduced the speakers, and reminded his hearers that the elements represented had great power for the development of music. Mr. Judson also emphasized responsibility, and reminded that not by taking thought could a manager turn out fine artists like a line of automobiles, and concluded by emphasizing that music, and all art, is an inherent part of mankind, and that since the beginning the growth of the human spirit has maintained two constants, the search for a deity and the need for self-expression through architecture, literature, the plastic arts—and music.

Anna Russell's sparkling singing satires were a prelude to the talks.

The evening was a gracious gesture on the part of the National Association of Concert Managers, and a happy augury of good will and cooperation in music administration in 1953-54. M. L. S.

BANQUET SCENE . . . Some of those who attended the banquet of the National Association of Concert Managers in the Sky Room of the Hotel St. Moritz on Dec. 16. At the speaker's table are, r. to l., Frederick C. Schang, Mrs. Schang, S. Hurok, Mrs. Hurok, Anna Russell, Marvin MacDonald, Arthur Judson, Mrs. Judson, Charles L. Wagner, Marks Levine.

Meistersinger and Gioconda Return to Metropolitan Opera

The Metropolitan Opera's first seasonal presentation of Wagner's Die Meistersinger on Dec. 8 found Fritz Reiner, in the conductor's chair, winning chief honors. His interpretation of the immortal score had the transparency as well as the dramatic majesty inherent in this wonderful operatic work. His consummate interpretation, which was fully understood by the magnificent orchestra, was the highlight of the performance. On stage things moved smoothly under the direction of Dino Yannapoulos.

Among the singers, Paul Schoeffler as Hans Sachs was outstanding, with his intelligent, wise conception of the part and his fine singing of the music. A certain lack of warmth, a characteristic of his heroic voice, was made up for by the deep understanding and feeling with which he instilled his delineation. Another first-rate effort was Richard Holm's David. Not only did he sing the part with beautiful vocal control, but his histrionics were natural, tasteful and of great charm. Jean Madeira, who was heard as Magdalena for the first time in this house, sang and acted in good style and was vocally commendable.

First heard in their roles were several newcomers to the ensemble. Hilde Zadek, the new Eva, gave to her interpretation the experience of many performances, but in voice and bearing her rendition seemed more a matter of routine than inspiration. Her upper register tends to tighten and the tones to become edgy. Josef Greindl, as Pogner, looked the part, but his voice lacks the necessary volume and strength for an ideal impersonation. Hans Hopf as Walther seemed to be slightly indisposed; however, even if in good voice, it seems doubtful whether he could easily dominate the first act ensemble with the masters and the more dramatic moments of the second act. His Preislied was sung with a fine lyric timbre and expressively, but his acting was more or less routine.

Erich Kunz, a new Beckmesser, made an amusing character study of this famous part. His vocal delivery was accomplished. It may be that in smaller houses, many details lost at the Metropolitan would add to his delivery of the role.

Mack Harrell returned as Kothner and again vocally and histrionically was excellent. The other masters were sung by Messrs. Hayward, Brazis, de Paolis, Darcy, Carelli, Hawkins, Davidson, Alvary, and the Night Watchman by Clifford Harvuot. The chorus, trained by Kurt Adler, was impressive, and rhythmically and tonally aided in giving the performance the right framework. A sold-out house called before the curtain repeatedly all the participants, including conductor and stage director. H. W. L.

La Gioconda Returns

Ponchielli's La Gioconda returned to the Metropolitan roster on Dec. 16, after four seasons' absence. It offered a meritorious cast, a colorful orchestral reading, and moments of superb dancing, but the stage direction was generally slow-paced. The work needs a more modern arrangement of the dramatic action; much of the movement seemed sluggish and without gripping continuity. New costumes are also needed, as these,

NEWCOMERS IN MEISTERSINGER at the Metropolitan Opera: Hilde Zadek as Eva, and Erich Kunz as Beckmesser.

particularly in the Palace Scene, were without definite character and often incongruous. However, largely owing to some splendid singing, the presentation was a success.

Zinka Milanov, whose lovely voice was in its most pristine estate, sang ravishing, long-spun phrases with emotional impact as Gioconda. A handsome young hero was Mario Del Monaco as Enzo Grimaldo. Although the upper medium range of his fine voice needs more elasticity, his thrilling top notes were outstanding in clarity and power. He received an ovation and cheers as he ended Cielo e mar. Fedora Barbieri was the personable Laura, using her large voice with sumptuous warmth and proved an audience favorite. A little more legato in the sea-moon duet would make this one of her most poignant roles.

Leonard Warren, in rags and tatters, sang eloquently but at times moved without enough sinister suggestion as Barnaba. His first act aria and the obbligato with the sailor chorus were roundly applauded. Jean Madeira had some effective moments as La Cieca, her aria being competently, if somewhat dryly vocalized. Cesare Siepi, an elegant figure as Alvise Badoero, sang with rich quality, but was not as fluent in tone as usual. In the supporting cast were George Cehanovsky, as Zuane; Gabor Carelli and Lawrence Davidson, as Two Singers; Alessio de Paolis, Isepo; Norman Scott, a Monk; and Algerd Brazis, the Steersman.

The new ballet devised by Zachary Solov, and headed by exciting Janet Collins, was picturesque, but one missed the former black velvet-clad figures with the daggers who struck the somber midnight note. Some fluttery posing made one wonder if Parisian-style ballet was *à la mode* in the days of the Doges.

Fausta Cleva held the orchestra resonantly in line. Desiré Defrere was the stage director, and Kurt Adler, the accomplished chorus master. M. C.

Cast Changes

The Dec. 4 presentation of La Forza del Destino marked the fiftieth performance of the score at the Metropolitan. In the role of Don Alvaro for the first time here was Mario Del Monaco, singing his tragic tenor assignment with telling high notes which brought a storm of applause from the audience. Also cast for the first time as Don Carlo, the avenging brother, was Giuseppe Valdengo who offered a well-schooled, dignified portrayal. The remainder of the cast and the conductor were as formerly.

In Forza del Destino on Dec. 10, Thelma Votipka portrayed Curra for the first time this season.

The next evening's theatre-televised Carmen is reported in the article which follows.

Holm as Don Ottavio

In the Don Giovanni hearing on Dec. 12, Richard Holm appeared in his initial Don Ottavio with the company. The role is normally a static one, and Mr. Holm's rather light voice did not lend the greatest charm to its ornamental passages, though he seemed to know the traditions of the work. Other artists who were heard for the first time this season in their roles were Regina Resnik as a dramatic Donna Elvira and Roberta Peters as a pleasing Zerlina.

In Don Carlo, on Dec. 13, Dezso Ernster sang for the first time the part of the Grand Inquisitor, giving a convincing characterization of the unrelenting fanatic, one that was vocally and histrionically convincing.

Substitutes in Carmen

The repetition of Carmen on Dec. 15 had an unexpected change in cast when Brian Sullivan took over the role of Don Jose after the first act. Kurt Baum, who was singing it, had to be relieved because of a growing hoarseness caused by a cold, although he had pluckily gone on in spite of the indisposition. Mr. Sullivan acquitted himself well in a role he has not previously sung here. Another change in cast was that of Lucine Amara, commendable in her initial Micaela.

Other first performances of the season included Norman Scott's Zuniga in Carmen on Dec. 15; Lily Pons, as Gilda in Rigoletto in a special performance for the benefit of the Free Milk Fund for Babies, on Dec. 18; John Brownlee returning to the role of Sharpless in Madama Butterfly on Dec. 19; Cesare Siepi's re-assumption of Philip II and Jerome Hines returning to the part of the Grand Inquisitor, in Don Carlo at the Saturday matinee of the following day.

"Met" Theatre Telecast Viewed in 27 Cities

By Dr. Henry W. Levinger

An event of historic proportions took place on Dec. 11, when Bizet's Carmen was televised by the Metropolitan Opera over a closed circuit transcontinentally to theatres in 27 cities across the nation. Some 70,000 viewers who had bought tickets at the various places where the offering was shown on screens, ranging in price from $1.20 to $3.60 (and at the Guild Theatre in Manhattan even to a top of $7.20) saw the opera, in addition to the 3,000 spectators at the Metropolitan Opera House. The gross receipts of this venture were reported between $100,000 and $150,000. Of course, the Metropolitan will have a share in the box-office; and if this first showing leads to repetitions, the income resulting from this electronic "road tour" may help quite a bit to alleviate the yearly deficit of the opera company.

The performance proceeded in virtually the usual manner at the "Met," though a special and in some of its revolutions around the house a dazzling

lighting system had to be installed to complement the existing sources of illumination. The visitor to the various theatres and movie houses in the country saw a performance resembling in some respects a movie production. It was generally regretted that color television was not yet in use, for this would have added immeasurably to the effectiveness of the production. As it was, the three television cameras employed to photograph the stage—placed in three different positions through the house—caught the spectacle best when they were directed to show close-ups of the singers in duo and trio scenes. They were less successful when aiming at the whole depth of the stage, when the picture often became diffused and lost its sharpness. The sound came over excellently, if sometimes too loudly. The audiences were so much part of the proceedings that they even applauded the arias and featured numbers as well as the orchestral prelude and interludes, just as did those who were present at the actuai performance.

Intermission Features

Of course, there were a number of special "shots" of the participants and "Met" audience. The camera focused on Fritz Reiner, the conductor, when he entered the orchestra pit and on the instrumentalists while playing the overture. During the two intermissions Milton Cross, the regular Metropolitan broadcast announcer, was heard. At the second, he introduced a specially arranged intermission feature—an interview show, presenting Rudolf Bing, Metropolitan General Manager; Tyrone Guthrie, British stage director of the performance; Rolf Gerard, the designer of the sets; Lawrence Langner, Theatre Guild coordinator; Robert E. Sherwood, playwright; Joseph L. Mankiewicz, movie director, who will stage this season's new production of Boheme at the "Met"; Gladys Swarthout, former Metropolitan star; George A. Sloan, chairman of the Metropolitan board; and Mrs. August Belmont, a member of it. John Brownlee, Metropolitan baritone, was emcee.

With Risë Stevens in the title role, Richard Tucker as Don Jose, Robert Merrill as Escamillo, and Nadine Conner as Micaela, heading the cast, almost 300 principals, choristers, dancers and instrumentalists—the usual complement at every performance of Carmen—took part in this historic televising, as well as an army of technicians.

KFAC, Los Angeles, to Move

In March, 1953, radio station KFAC, of Los Angeles, will move to new and larger quarters in the Prudential Building, it was announced by Calvin J. Smith, president and general manager of KFAC. This station broadcasts only classical music, and every month more than 49,000 listeners at the Southern California Gas Company offices ask for regularly issued programs for the evening concert, now in its 12th year. Howard M. Rhines is program director.

RADIO NOTE BOOK

NBC: Guido Cantelli conducted the NBC Symphony Orchestra again on Dec. 13 and 20. The first concert offered a lucid reading of Mozart's Symphony No. 29 in A major (K. 201) and Bartok's Music for Strings, Percussion and Celesta. On Dec. 20 Mr. Cantelli led a delicately phrased Symphony No. 88 in G major by Haydn, Stravinsky's Ballet Suite Jeu de Cartes, and Ravel's Bolero, in a masterly interpretation. . . .

The first complete radio performance of Monteverdi's Vespro della Beata Vergina was given in a special broadcast from the University of Illinois, with the University Oratorio Society and orchestra conducted by Leopold Stokowski on Dec. 13. . . . The Telephone Hour on Dec. 22 presented a substantial portion of Humperdinck's Hansel and Gretel. . . . Gian-Carlo Menotti's opera Amahl and the Night Visitors, with the 10-year-old Bill McIver as a new protagonist in the title role, was given a repeat performance, Thomas Schippers conducting on Dec. 25. . . .

. . . Paul Lavalle, conductor of the Cities Service's Band of America program (NBC, Mons., 9:30 p.m. EST), is the composer of a United Press March, introduced in his concert on Dec. 8. It was written at the request of Hugh Baillie, president of UP, and is dedicated "to the newspaper men and women of the free world and their coverage of the march of events." . . .

CBS: Frances Greer, soloist on String Serenade, sang the premiere performance of Alan Hovhaness' Christmas Ode with Alfredo Antonini and the Columbia Concert Orchestra. . . .

WNYC: Tom Donohue, tenor soloist of Holy Cross Church in New York, and featured singer on WNYC's Songs of Erin program, has been engaged for his own fifteen-minute radio show, Tom Donohue Sings, over WSTC, Stamford, Conn. . . . With the composer at the piano, a Mana-Zucca recital was given by Jeanette La Bianca, coloratura soprano, on Dec. 14. . . .

Ralph Kirkpatrick played a recital of harpsichord works by Bach, Couperin, Rameau and Scarlatti with strong stylistic knowledge and tonal appeal before an enthusiastic audience filling the rooms of the Frick Museum, in the series being broadcast every Sunday over WNYC.

WQXR: Paul Badura-Skoda, Viennese pianist, made his first appearance on Dec. 20 and 27 on the WQXR Studio series; this was his debut in New York. . . .

CBC: Paul Tortellier, noted French cellist, made two trans-Canada broadcasts. On Nov. 12 he gave a recital accompanied by John Newmark; on Nov. 16 he appeared with the Little Symphonies. . . . Friedrich Gulda was heard in Beethoven's Third Piano Concerto on Nov. 15. . . .

Yehudi Menuhin appeared in Bruch's G minor violin Concerto with the Vancouver Symphony on Dec. 14. Irwin Hoffman conducted. . . . Michael Head, baritone, composer, pianist, was heard on CBC Concert Hall on Dec. 15. . . .

Joseph Schuster, cellist, and Stephen Kebalyan, baritone, were presented on the West Coast's Standard Hour-TV (KECA-TV, 8:30-9:00 P.M., PST), with the San Francisco Ballet and the Standard Symphony Orchestra conducted by Carmen Dragon.

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Eastman School of Music, Rochester, New York

Hindemith, Milhaud, Stravinsky Appear in New Friends Concerts

Three eminent contemporary composers—Paul Hindemith, Darius Milhaud and Igor Stravinsky—appeared in person with the New Friends of Music, each in a program of his music, on three successive Sunday afternoons in December. This series offered a unique opportunity to make or renew acquaintance with the personalities and the creative product of these modern masters. The management of the organization is to be commended for its enterprise in inviting them to participate, though opportunities of similar scope might profitably be opened to native American composers.

Hindemith on Podium

The first of the series took place on Dec. 7, and presented Hindemith conducting the Philharmonic Chamber Ensemble, assisted by Laszlo Varga, cellist, and Leonid Hambro, pianist. This confirmed the fact that he is one of the consummate musicians of our day. Though Hindemith has his own personal style which is recognizable in virtually every measure of his output, there is enough variety in the appliance of his distinguished technical craftsmanship to hold the interest of an audience throughout a program of his works—particularly because of the honesty of

PAUL HINDEMITH (from a photo by Maurice Ambler)

his musicianship and the freshness of much of his invention.

The Kammermusik No. 3, op. 36, No. 2, with Mr. Varga as the excellent soloist, captivated the listeners and was greatly applauded. The first New York hearing of the Septet for woodwinds, horn and trumpet (1948), opening with a scherzo of beguiling humor, presented four other movements in which the instruments are treated soloistically, and closing with a fugue on an old Berne march theme. In the Konzertmusik for piano, brass, and two harps, op. 49, Mr. Hambro substituted on short notice for the indisposed Hortense Monath as pianist, and provided so striking a performance that the composer in an intermission speech called it a "miracle." Thirty years have not dimmed the effectiveness and freshness of the Kammermusik No. 1, op. 24, and the reviewer (who remembers the startling effect of the original hearing in Germany in the early 'twenties) was delighted that the audience of 1952 reacted with pleasure to the work, which closes with a hilarious finale using the Wilm-Wilm Foxtrot, introduced by the trumpet, as one of its themes. The capacity assemblage provided the expected ovation to the composer and his assisting artists.

Milhaud Program Given

It was the turn of Darius Milhaud on Dec. 14 to appear in a program of his music, wielding baton himself in three of the works. The participants also included the composer's wife, Madeleine Milhaud, who recited the poems of the Cantate de l'Enfant et de la Mère, with Michael Field at the piano and the Fine Arts Quartet assisting. Robert Courte,

DARIUS MILHAUD

violist, the duo-pianists Appleton and Field, and the Philharmonic Chamber Ensemble also were heard.

The first offering was the 16th String Quartet, written as wedding anniversary present from the composer to his wife. This is in spirit a lyric poem, interspersed with typical Milhaud witticisms. The Concert d'Été—in its rhapsodic structure and rather trivial thematic material, more of a testimony to the composer's technical prowess than his musical invention—was ably played by Mr. Courte. The Third Symphony, for seven instruments (violin, viola, cello, doublebass, bassoon, clarinet and flute) provided a further refreshing essay in piquant spirit and scoring, performed by the Philharmonic Ensemble. Appleton and Field delivered the popular Scaramouche suite for two pianos with much flair, and also were heard in the delicate Les Songes. The concluding feature was the moving Cantate, one of the more substantial and serious of the works heard. All had in common the grace, lightness and craftsmanship long associated with the Gallic composer, who with the other participants enjoyed warm approval at the close.

Stravinsky Leads His New Cantata

Considerable anticipation was felt concerning the Stravinsky concert, on Dec. 21, in which he appeared as conductor in the New York premieres of two of his works. Participants were Jennie Tourel, Hugues Guenod, the Concert Choir, and the Philharmonic Chamber Ensemble.

The program opened with the one-movement Concertino, a new version of the one originally composed for string quartet in 1920. Now with only two of the strings left, the rest of the ensemble is composed of wind instruments, and the dry color of the new orchestration is favorable to the architectonic clarity of the composition's design. It is essentially a revival of baroque music, masterfully conceived and executed, and the performance under the master's own guidance left nothing to be desired.

Focal interest was on the Cantata on Anonymous Elizabethan Songs (1952), for soprano, tenor, female chorus and a

STRAVINSKY WIELDS THE BATON: a drawing by Harry Pollack

small ensemble. The work is divided into seven parts, four of which are sung by the choir, and all ending in the same refrain, "And Christe receive thye saule." These vocal ensembles are beautifully written, with most delicate melodic and rhythmic variances, and they give the whole work an atmosphere of transcendency. The solo portions, the Ricercar I for soprano and Ricercar II, a long recitative-like incantation for tenor, are liturgical in character, while the duet between soprano and tenor, Westron Winde, sounds the only emotional note in the work. It is almost impossible to evaluate a composition of such importance and sincerity, and also of novelty of approach, in one hearing. This reviewer is doubtful as to the appropriateness of the texts, which are colored by historic prejudice, and in other cases, where they are genuinely lyrical, seem not to have inspired the composer to a corresponding tenderness. The performance was exemplary and impressive, the work of the two vocal soloists and the chorus being most commendable.

The program closed with the Suite from Histoire du Soldat, played by the Philharmonic Ensemble with the greatest devotion. It brought an ovation of the sold-out house which ended only when the lights went on. H. W. L.

Kaufman in European Engagements

PARIS.—Louis Kaufman, American violinist, has returned here from Stockholm, where he played the Concertino de Printemps of Milhaud, the Havanaise of Saint-Saens, and a Vivaldi Concerto in E flat with the Radio Orchestra under Stig Westerberg. He was immediately reengaged for next season. Mr. Kaufman will continue his European appearances through March, returning to New York after he gives the world premiere of Anthony Collins' Violin Concerto with the London Symphony Orchestra at the Royal Festival Hall on March 8 and a series of 12 Vivaldi concertos of the Opus III for the BBC's Third Programme (which will also be a public concert) at the Goldsmith's Hall in London on March 16 and 17. Mr. Kaufman played here on Nov. 10 at the Salle Gaveau with an orchestra of soloists of the Société des Concerts du Conservatoire, and with Antoine Geoffroy-Dechaume at the piano.

Mr. Kaufman is going under the management of Kenneth Allen Associates, Inc. (formerly James A. Davidson Management, Inc.) for the season 1953-54. His first transcontinental tour under his auspices starts after Jan. 1, 1954 and continues through April.

NMC Citation for Monteux

The National Music Council has awarded to Pierre Monteux its Annual Conductor Citation for the Season of 1951-52 for "his distinguished and outstanding services to American music."

Boston Hails Toch And Honegger Scores

By Jules Wolffers

BOSTON.—Two Boston Symphony programs of unusual interest found Charles Munch at top form, attaining results that were as exciting as they were notable. For the ninth pair of Friday-Saturday concerts, Ernst Toch's Symphony No. 2 scored an immediate and striking success on first Boston hearing, with the composer present to witness his triumph. This is first-class music of deep, moving power. There is no doubt that the performance showed it in the best possible light. The ingratiating Mozart Serenade for Thirteen Winds opened, and a splendidly balanced traversal of the Schubert "Unfinished" closed the concert.

These superlatives must continue for the tenth pair, when Munch introduced Honegger's La Danse des Morts to Symphony patrons. With Arnold Moss as narrator, together with soloists Gerard Souzay, baritone; Mariquita Moll, soprano; Betty Allen, contralto, and with the New England Conservatory Chorus, the stark, powerful work was done with all the strength, energy and drama required. Souzay further distinguished himself in Ravel's cycle Don Quichotte à Dulcinée, to the point where the rarity of rarities, a BSO encore resulted. Debussy's early Printemps, and Afternoon of a Faun were opening works on this splendidly conducted program.

Choral Works Old and New

At Symphony Hall, the work of four outstanding soloists brought distinction to the 195th Messiah presented by Boston's Handel and Haydn Society in the 138 years of its existence. With Thompson Stone conducting, soprano Ruth Diehl sang in affecting style, Gertrude Berggren disclosed a voice of warm timbre, John McCollum displayed clear, ringing tenor tones, and the bass Yi-Kwei Sze showed unusual flexibility, range and lyricism. The chorus was somewhat better than usual.

A Hub group worth watching is the Chorus Pro Musica which can boast no great age, but which under its enterprising and talented conductor, Alfred Nash Patterson, has been presenting programs rich in content and execution. Their opening this year featured four Boston "firsts"—Monteverdi's Magnificat, No. 2, Thomas Arne's Libera Me, the Requiem by the present-day French composer, Duruflé, and the effective Brazilian Psalm, by the Middlebury College composer, Jean Berger.

Recital Visitors

Among the visitors, the young basso, Nicola Rossi-Lemeni, scored in his first Eastern appearance for the Weston Town Hall series. With Paul Ulanowsky assisting, the singer gave evidence that his advance rave notices were well-backed by his accomplishments. . . Haydn, Schumann, and, of course, Chopin was the fare presented by Smeterlin, with the Jordan Hall audience reserving its greatest enthusiasm for the pianist's inimitable way with his compatriot's music. . . . For the annual Morning Musicales Series at the Hotel Statler, Bidu Sayao sang with style and finesse, particularly in her French group. Milne Charnley was the pianist. . . . The Reginald Kell Players picked a particularly stormy night for their Boston appearance, but this did not keep down the size of the Jordan Hall audience, nor did it dampen the enthusiasm for the fine ensemble and excellent individual renditions of the master clarinettist himself, Melvin Ritter, violinist; Aurora Natola, cellist, and Joel Rosen, pianist, in works by Schumann, Handel, Milhaud, Weber and Hindemith. . . . At Symphony Hall, Robert Merrill showed urbanity and poise, with Nana and Polo, from Ravel's Seven Spanish Folk Tunes (the hit of the afternoon). Carroll Hollister provided unfailing support. . . . The local baritone, Rand Smith, now resident here after several years on tour, showed facility and ease in his Jordan Hall appearance, especially with contemporary works.

Charleston Symphony Concerts Appeal

CHARLESTON, S. C.—The musical season in Charleston intensified with the advent of Christmas. There have been performances of carols by the Society for the Preservation of Folk-Songs and the students of Ashley Hall. A fine presentation of The Messiah at the Citadel Baptist Church, with a trained chorus of 150 and soloists from the Charleston Choral Society, was one of the well-attended events.

But the outstanding musical events of December were the two concerts of the Charleston Symphony Orchestra under the meticulous direction of J. Albert Fracht, with Dorothy Warenskjold, soprano, as soloist. Mr. Fracht offered a well-balanced program which included the First Symphony of Beethoven and excerpts from Porgy and Bess as the principal orchestral items. These had skillful presentations and were warmly received by the large audience at each concert.

Miss Warenskjold received one of the most enthusiastic receptions of her young career in this city, for the expert musicianship and vocal proficiency she displayed in her arias from Faust and La Boheme. She was forced to add three encores to each program and had to repeat one of these. H. J.

WHO'S WHO in CONCERT PROMOTION

LANHAM DEAL, president of the Dallas Civic Music Association, is only the second president in the history of the 23-year-old Dallas organization, Eli Sanger, founding president, having served for 20 years. Mr. Deal first became a part of the Dallas association as an usher during his student days. Since then he served in the U.S. Navy during the war, and from 1946 until 1948 was manager of the Dallas Symphony. Of a musical career of his own, he says, "I *was* a violinist, having been a member of the Dallas and San Antonio Symphony Orchestras." Now in the department store business, Mr. Deal's musical activities are purely avocational, although his version is, "we have eight department stores which I look after on my free time from Civic Music." The Dallas association, whose membership is "slightly more than capacity," presents seven concerts annually; artists are heard in a concert stage setting especially designed for Dallas Civic Music by Peter Wolf, well known stage designer.

Concerts at Dumbarton Oaks

Three concerts under the direction of Alexander Schneider and Ralph Kirkpatrick, assisted by Irmgard Seefried, soprano, and a chamber orchestra were given on Dec. 7, 8 and 9 at Dumbarton Oaks and were held under the auspices of the Research Library and Collection of Harvard University. The first program was devoted to Haydn and Mozart, the second to the Bach family, the third was all all-Mozart concert.

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NEW YORK CONCERTS

CARNEGIE HALL

N. Y. Philharmonic-Symphony, Dimitri Mitropoulos conducting, Dec. 4, E.—Following the Bach-Weiner Toccata and Fugue in C major, a work preserving the essential structure of the composition and outlined with utmost clarity by the conductor, Schumann's Symphony No. 4 was given an individual interpretation. While the introduction showed rare interpretative understanding, the Romanza lacked lyric tenderness; as a whole, however, the work came to life vividly.

The soloist was Lelia Gousseau, French pianist, who played Roussel's Concerto in C major, op. 36, music of mysticism but structurally of superb clarity, in which she revealed technical and musical prowess. Her touch is sometimes crisp and metallic, as shown in the Symphonic Variations of Franck, but Miss Gousseau is a musician with an impressive equipment and was warmly applauded. The finale brought three dances from Falla's The Three-Cornered Hat, played with verve. H. W. L.

Dec. 9, A.—Miss Gousseau again triumphed as soloist, with Mitropoulos conducting, in the tuneful Saint-Saens Concerto No. 4, in which she scaled heights and won a long ovation. The program had been changed with the Bach-Weiner Toccata and Fugue in C major substituted for excerpts from Belioz's Romeo and Juliet. Otherwise, the list offered Beethoven's Fifth Symphony (played in commemoration of the 110th anniversary of the Philharmonic Society's first concert on Dec. 7, 1842) and Rimsky-Korsakoff's glittering Capriccio Espagnole. The concert ended with a dynamic projection of Sousa's march, The Stars and Stripes Forever. H. I. B.

N. Y. Philharmonic-Symphony, George Szell conducting, Dec. 11, E.—A Beethoven program included the Third Piano Concerto, with Rudolf Firkusny as soloist, the Egmont Overture, and the "Pastoral" Symphony. The entire evening was memorable, Mr. Szell conceiving the Overture in highly dramatic vein, with an impressive finale and the lyric passages played with exceptional warmth. The Sixth Symphony had a convincing and deeply felt, imaginative re-creation, with every detail of the score given meticulous attention.

Mr. Firkusny revealed deep introspection and refined musicianship in his interpretation of the C minor Concerto, inspiringly partnered by Mr. Szell in the accompaniment. The performance was outstanding for beauty of tone and consummate technical skill.

Dec. 14, A.—With Mr. Szell again at the helm, the concert offered Beethoven's Prometheus Overture and Schubert's "Unfinished" Symphony, both played with strict observation of classical tradition, deep immersion in their musical content, and tonally with the greatest refinement.

Erica Morini was the soloist in Brahms' Violin Concerto, playing with masterly technical powers and with results that communicated the work in all its beauty and greatness. The cooperation of Mr. Szell and Miss Morini in this performance was a supreme ensemble effort and was greeted with the warmest applause. Brahms' Academic Festival Overture closed a truly inspired concert.

Dec. 18, E.—The first part of the list was devoted to Mozart, whose Overture to The Magic Flute and "Jupiter" Symphony were performed with a sense of drama, stressing the heroic aspects of the composer. Both were interpreted in the classic and monumental spirit, with notable clarity of structural design and lucidity of sound.

Later came a concert performance of the second half of Richard Strauss' Salome. Astrid Varnay sang the title role, with Set Svanholm as Herod and Blanche Thebom as Herodias. Mr. Szell conceived the score as brilliant dramatic scene in which the orchestra was the main actor and the vocal artists took second place in the over-all symphonic design. It is to the singers' credit—and especially Mme. Varnay's—that their efforts surmounted the orchestral maelstrom victoriously. The reading won an ovation for all.

Dec. 21, A.—This program opened with Brahms' Symphony No. 3 and closed with Beethoven's Egmont Overture, both interpreted with mastery and powerful communication.

Guiomar Novaes was the soloist in Beethoven's Piano Concert No. 4. The superb artist gave a reading of notable beauty and understanding, the second movement especially being a deeply impressive experience. Szell provided an accompaniment close to the soloist's lofty conception. H. W. L.

Boston Symphony, Pierre Monteux conducting, Dec. 8, A.—Following a somewhat straightforward reading of Schumann's Fourth Symphony—the third hearing in New York within a week—Monteux as notable guest offered Reger's A Romantic Suite, op. 125, each movement of which is headed by a motto from an Eichendorff poem. The work conveys the atmosphere of moonlight and dreams, being virtually a Notturno in three sections. The first describes nightfall in a woodland setting; the same mood and thematic material are used in the closing section, whereas the middle movement, a scherzo, is a heavier Mendelssohn with less sparkle and brilliance. The performance of this little-known work was excellent.

As a finale, Strauss' Ein Heldenleben was interpreted with a lucidity which did justice to every detail of the score. Rarely has this reviewer heard the self-quotations from earlier Strauss creations in the section The Hero's Works of Peace given with such clarity. The masterly reading was received with enthusiasm, and Monteux was recalled to the stage repeatedly.

Dec. 7, E.—This was a special benefit concert given in aid of the Bostonians' Pension Fund. An inspired interpretation of Beethoven's Leonore Overture No. 2 and an equally impressive reading of Franck's Symphony made up the first half. The second section was devoted to Wagner, whose delicate Siegfried Idyl was followed by the dramatic Rhine Journey from Goetterdaemmerung, as the beautifully played orchestral offerings.

With Margaret Harshaw as the magnificent soloist, the Immolation Scene from the same music drama was performed with vocal splendor by the soprano and interpretative artistry on the part of the conductor, bringing a rousing reception at the close.

Philadelphia Orchestra, Eugene Ormandy conducting, Dec. 9, E.—The third appearance this season of these forces presented the New York premiere of Gian-Carlo Menotti's Concerto in A minor for violin and orchestra, with the distinguished Efrem Zimbalist as soloist. It has throughout a strongly melodic quality, providing a work with grateful passages to reveal beauty of tone, also virtuosic cadenzas skillfully built into the organic structure. The first movement starts with a sweeping triad theme, leading to a harmonically and rhythmically charming second motif of almost folkloric character; these are symphonically developed with much figuration for the solo instrument. The Adagio is a warm-hearted song, and the closing Vivace, with an animated three-quarter subject, has some resemblance in spirit to Tchaikovsky and at times the wit of Prokofieff. The orchestration is light and never covers the solo pas-

FATHER O'MALLEY, conductor of the Paulist Choir of Chicago, receives congratulations from Jack Leathers, assistant manager of the Conrad Hilton Hotel, who presented him with a fifty pound cake as part of the celebration of his 25th year with the Paulist Choir. The occasion was the 49th recent homecoming of the choir attended by 1,908 in the Grand Ballroom of the Conrad Hilton. A main feature of the festivities was a program given by the choristers. On the evening of May 12, a Silver Jubilee Concert will be presented in Orchestra Hall by Father O'Malley and the choir, the program to be made up of numbers in their repertoire considered most popular over a period of years.

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sages. The musical substance is unproblematic, and the score has possibilities of becoming popular. Mr. Zimbalist's performance was, of course, the acme of musicianship. Composer, soloist and conductor were acclaimed at the close.

The orchestra began the evening with David Diamond's searching and beautiful incidental music to Shakespeare's Romeo and Juliet, and closed it with Strauss' Symphonia Domestica, which with its melodic themes and pleasant, somewhat bourgeois descriptive content, as well as superb contrapuntal structure, beguiled the audience in a masterly interpretation. H. W. L.

Rudolf Serkin, Dec. 5, E.—Haydn's Sonata in C major, No. 50, was played with a classical simplicity, in a reading that made the Steinway of 1952 sound almost like an instrument of the composer's time—a triumph indeed. In Beethoven's "Waldstein" Sonata, Mr. Serkin provided another exemplary performance, its majestic climaxes convincingly displayed, as were the mysterious lyricism of the Adagio, and the closing Rondo, a superlative example of interpretative skill. The second half opened with three Moments Musicaux by Schubert, done with rare intimacy and poetry. As a memorial gesture to a notable musician, Adolph Busch's Sonata in C minor, op. 25, in two movements—a monumentally designed rhapsody and variations and fugue on an original theme—was played with consummate mastery of its technical difficulties. It is the work of an expert musician who grew up under the influence of Brahms and Reger. The audience paid respectful homage to the achievement of the performance and the memory of the notable violinist at the close. H. W. L.

Little Orchestra Society, Thomas Scherman conductor, Dec. 15, E.—Last season the presentation in Town Hall by this organization of Berlioz's L'Enfance du Christ created a desire for its repetition in a larger hall. This did not diminish greatly the effectiveness of the work or its performance, though it is a triptych which calls for some intimacy in the reading. The beautiful simplicity and shining clarity of scoring were again outstanding assets of the performance by the orchestra and the soloists who had been associated with the previous hearing. Mary Davenport's opulent voice, the splendid singing of young Leopold Simoneau in the tenor assignment, Martial Singher's stylistic skill and clear enunciation, and the rich tones of Donald Gramm, youthful bass-baritone, were outstanding elements in a production that attained a unity of lyric feeling. The Choral Art Society, ably trained by William Jonson, provided the choir for the occasion; these young singers are a fine addition to the Little Orchestra programs. M. C.

Oratorio Society of New York, Dec. 19, E.—The Society, in its 80th season, presented its 129th performance of Handel's Messiah in uncut form. The Coopersmith edition of the score was again utilized. Alfred Greenfield conducted the performance in authoritative fashion, with a sincere devotion to the masterpiece with which he has been so long associated. (Whether the musical and vocal values of the version performed are equal to those of the traditional one remains a moot question.) The orchestra included a number of Philharmonic players as well as other splendid instrumentalists, with Frank Gullino as concertmaster. The chorus appeared to be somewhat smaller and at times of less vocal power than last season, but it gave a good account of itself when required in the more forceful passages. The general tonal quality was good and the parts well integrated. The soloists were Janet Southwick, soprano; Francis Bible, contralto; John McCollum, tenor, and Yi-Kwei Sze, bass-baritone. Their singing was generally artistic and effective, although sometimes overstressing the interpretative at the expense of a uniformity of style in vocalism. The work of Mr. McCollum was impressive vocally and otherwise in the tenor recitatives and arias, as was that of Mr. Sze in The People That Walk in Darkness. Hugh Porter assisted at the piano and harpsichord and George Volkel at the organ. L. C.

TOWN HALL

New York University - Smith College Glee Clubs, Dec. 5, E.—This joint concert presented the male group under Alfred M. Greenfield and the feminine one conducted by Iva Dee Hiat, in a program of professional calbre. The N. Y. U. Glee Club sang 16th and early 17th century works, others by Schubert and Philip James ,two Welsh folksongs arranged by Robert Cutler, in the original Welsh, and impressively the Prayer from Lohengrin. The combined clubs proclaimed beautifully works by Dawson, Willan, Pearsall, and Randall Thompson's stirring Alleluia. The Smith College Glee Club, lovely to behold in white attire, sang with musical tone, good intonation and clear diction compositions by Haines, Fine and Chabrier's A La Musique. The Smith College Chamber Singers gave pleasure in numbers by Geer and Weelkes. The concert ended with vital singing by the combined ensembles of four choruses from Handel's Utrecht Jubilate. H. I. B.

Ervin Laszlo, Dec. 6, A.—Genuine musicality and technical skill were advantageously employed by the youthful pianist in the Bartok Sonata. The Hungarian flavor, rhythmic vigor, abruptness, charm of its outer divisions, and

(*Continued on page* 19)

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Walter and Rubinstein With L. A. Philharmonic

By C. Sharpless Hickman

LOS ANGELES.—Qualities of warmth, relaxation, and felicity of phrasing characterized the four Philharmonic Orchestra programs conducted by Bruno Walter—two in Los Angeles and one each in Pasadena and Santa Barbara. Drawing his program from the 19th century—the Schumann First and Dvorak Fourth Symphonies and Strauss' Death and Transfiguration—Walter evoked cheers at each concert by his *"gemütlich"* approach to this music. Dynamic freedom, wonderful use of the ritard to lilting effect, graceful contouring of decorative phrases within the solid architecture of the music form, and a release from tension which communicated itself to the players—these were characteristics of his understanding mastery. Seldom have the Philharmonic's violins sung with such a full-bodied tone; and, even in the climaxes of the Strauss tone-poem and the finale of the Dvorak Symphony, the brasses had no edge or coarseness.

Szymanowski and Hindemith Novelties

A holiday concert pair free from routine programming followed the next week, when Artur Rubinstein joined music director Alfred Wallenstein in Beethoven's Fourth Piano Concerto and the facile and fascinating Symphonie Concertante for Piano and Orchestra by Szymanowski. The purely orchestral numbers were Respighi's Fountains of Rome and the local premiere of Hindemith's B flat Symphony for Concert Band. Rubinstein was at his most intimate in the Beethoven Concerto, played with fastidious and poetic beauty against Wallenstein's more than capable accompaniment. He provided brilliant pianism, emotional sincerity and beautifully balanced contrasts in the Szymanowski, which seem to call forth from his talents a championing prowess and belief in its worth and beauty. Under his and Wallenstein's collaborative efforts, the work glittered with an incandescence that was irresistible. The audience was stirred to an ovation. However, the Hindemith Band Symphony's grim chords and polyphonic complexities seemed to leave many ill at ease. To us it seemed a craftsmanlike and constructive essay in the problems of voicing winds and brass, and far beyond an essay in the movement and pith of its content. The concluding fugue is a marvel of contrapuntal voicing for the instruments.

Another new work was Paul Ben-Haim's Sonata for solo violin, superbly played by Yehudi Menuhin to 6,500 purchasers of Bonds of the Israel Government at a benefit concert in Shrine Auditorium. A model of terse construction, it had varied elements laconically yet explicitly developed. The bristling first movement, with its Bach-like complexity, was relieved by cadenza-like passages of an Oriental character.

Younger Composers' Scores Read

A quintet of new works for small orchestra were given "reading rehearsals" recently at U.C.L.A. by the Los Angeles Chamber Symphony Orchestra. Two of these (by Richard Hoffman and Robert A. Gillett) were of atonal character; one (by Paul Cooper) followed the middle path of Hindemith; and two (by Arthur Edwards and Hamilton McLean) were indicative of what one might loosely call the modern romantic mode.

An Orchestral Piece by 27-year-old Richard Hoffman, an intransigent 12-tone disciple of Schoenberg (and for some time his musical secretary), was the most mature and stimulating work of the evening, although its complexities taxed the time allotted for rehearsal, under Dr. John Vincent, the evening's conductor. Paul Cooper's Sinfonia for Strings was well-constructed and often moving in its apostrophic strains to the memory of a fellow-officer killed in the Korean war. Robert Gillett's Sonata for Small Orchestra increasingly marked the style of his present teacher, Ernst Krenek, as it proceeded, though, like Hoffman's work, it had frequent moments of instrumental sound fascinating to the ear. Arthur Edward's Symphonietta Piece wavered between the Ives, Hanson and Copland schools, and for some inexplicable reason (perhaps greatest ease of rehearsal for adequate performance) was chosen for taping. Hamilton McLean's Serenade for Orchestra was little more than facile movie background music of a romantic nature, though not uningratiating. A second such program is planned by the Chamber Symphony in the spring; it is to be hoped, however, that fewer works are performed with better preparation, if constructive results are to be achieved.

EDA SCHLATTERS, California pianist, arrived on the SS. Queen Elizabeth after a seven months' concert, radio and TV tour of Europe. Before she returned to her home in Santa Monica, the New York chapter of Mu Phi Epsilon, national professional music sorority, honored her with a musicale and reception, and she also made other New York appearances. Miss Schlatter, a Phi Beta Kappa graduate from UCLA, held the scholarship granted by the Mu Phi Epsilon alumnae chapter in Los Angeles to a professional member for travel and study abroad.

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The Music Guild's first two concerts of the season have largely explored the past, with a concert by the Temianka Chamber Players of works by Handel, Vivaldi, Bach, Mozart, Schubert (and Hindemith), and a concert version of Handel's Julius Caesar, conducted by Ernst Gebert. With the Paganini Quartet as its nucleus, the Temianka Ensemble was heard to best advantage in Bach's D minor concerto for two violins, with Henri Temianka and Gustave Rosseels playing their solo parts with finesse, and executing the first and second violin roles in the ensemble. Another highlight was Hindemith's Five Pieces for Strings, whose stunt of requiring the music to be played in the first position is overshadowed by its emotional depth and polyphonic mastery. Joseph Eger and James Decker were the superb soloists in Handel's Concerto Grosso II for horns and strings and in Mozart's B flat Divertimento for the same combination, while cellist Adolph Frezin was heard in a musicianly performance of Vivaldi's A minor Concerto, for which he had realized the figured bass for string orchestra.

Ernst Gebert's version of Handel's opera Julius Caesar was the same he had done here twice in 1943, and at Town Hall in New York in 1944—though with less able singers and players than on the present occasion, when he had as his vocalists contralto Katherine Hilgenberg, baritone Duncan MacLeod, soprano Phyllis Moffet, tenor Gene Curtsinger and basso William Davis. The paradox of this performance was that, though only the uninformed could consider it an adequate representation of Handelian opera, it was nevertheless extremely beautiful and evocative of Handel's most masterful efforts in smaller forms. The absence of brasses and drums, of chorus, and even of some principal characters (notably the elder Pompey), together with the inability of today's voices to mirror the singers of that day —especially the castrati—meant that the work was almost entirely robbed of that florid, formalized pomp which so pleased the early Georgian Londoners. Outstanding, however, were the eloquence of much of the music, the playing of the instrumentalists, and the singing of Misses Hilgenberg, Moffet and Mr. MacLeod, as well as the generally fine conducting of Mr. Gebert.

AWARD WINNER . . . Marjorie Lowe was presented in concert on Dec. 1 by the Evenings on the Roof Concert series as a result of having been awarded first place in a competition in the performance of the Art Song. On Jan. 20 Miss Low will sing the role of Donna Elvira in Don Giovanni, presented by the Euterpe Opera Reading Club of Los Angeles.

MUSICIANS IN FILMS

By C. Sharpless Hickman

Moviegoers are going to hear a lot of classical music in the flood of musical biographies which are on Hollywood's future-production list. In addition to the previously-announced film lives of Grace Moore (Warners), Sigmund Romberg, Marjorie Lawrence and Sol Hurok (MGM), there will be film biographies of Melba, John McCormack, Jennie Lind, Cecile Chaminade, Wagner and Liszt. A Sousa film was lately released.

Miss Lawrence herself has dubbed the songs for Deborah Kerr's portrayal of her in Interrupted Melody—the title taken, of course, from the break in her career caused by an infantile paralysis attack. Patrice Munsel is singing Melba in the London-made production by Sam Spiegel, who made that superb picture, The African Queen. Ezio Pinza is slated to portray Chaliapin both in the Hurok story and a Hal Wallace film based on the great Russian basso's career. Gina Kaus is scripting the life of Liszt, and Bertita Harding is doing the same for William Dieterle's film on Wagner. Katherine Grayson is to be seen and heard as Grace Moore. And Diana Lynn, who gave up a promising keyboard career for the cinema while in her 'teens, returns to the piano as Chaminade, and also will be seen as a young concert pianist in the picture Concerto Run, a film of international intrigue laid in Vienna.

• • •

Dimitri Tiomkin's score for Alfred Hitchcock's new thriller, I Confess, uses several sequences based on Gregorian chants—quite a change of pace from Tiomkin's best-selling High Noon ballad. Few of Hollywood's top film composers can equal his record of outstanding film scores, which include Lost Horizon (winning him an Academy award) and such recent films as Decision Before Dawn, Duel in the Sun (recorded by the Boston Pops for Victor), Strangers on a Train, The Men, The Big Sky, Cyrano and The Four Poster. Tiomkin's film dream is a production of Wagner's Die Meistersinger, which he would like to do in an English translation by Sigmund Spaeth.

• • •

Columbia's delightful film, The 5,000 Fingers of Dr. T, is a child's fantasy based on a story by the writer-cartoonist Dr. Suess (Ted Geisel). Frederick Hollander has written the charming score for this picture, which has been musically supervised by Morris Stoloff, one of Hollywood's most underrated music directors.

• • •

Johnny Green, composer, whose executive tasks as head of MGM's vast music department have left him little time for composition and not too much for film conducting, has still found time to wield a baton so often in Hollywood Bowl that he was recently given a testimonial scroll by the Bowl Association for the three "pops" programs he led last summer, and which drew more than 40,000 persons.

• • •

Non-Hollywood (i.e., the general public's) reaction to Theatre Network Television's telecast of Carmen from the Metropolitan Opera was that prices were too high for the value offered. Most seemed to think that a regular film road-show scale of from 90c to $2.40 top would have had better results.

The project has a tremendous potentiality, as technical flaws come to be corrected and camera possibilities are further exploited. Just how great a future looms is perhaps better realized by Cinerama's three-dimensional filming of the triumphal scene from a La Scala Aida. It should only be a few years before three-dimensional, full-color television is perfected at today's rate of progress—and TNT's idea of closed-circuit theatre showings may enable the presentation of an increased number of sumptuous musical and theatrical productions at high cost by national rather than localized box-office returns.

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Village Concert Service Has Series in 29 Midwest Towns

The development of 125 concerts in 29 towns in nine states is the four-year achievement of Mr. and Mrs. Norm Wendt of Minneapolis. Twenty-five of these twenty-nine never previously had a concert series of any kind.

In 1929 Mr. Wendt was teaching high school music in Wolf Point, Mont., a rough frontier town. The family longed for good concerts. Many would have felt the same urge, but would have left the matter there. The Wendts, however, engaged artists, organized audiences, and installed their series in five towns. They paid all bills and the next year expanded the concerts to twelve communities. Friends warned them it was financially suicidal, but they went serenely on. In 1951 they had nineteen towns, and now the total is twenty-nine.

No longer does Mr. Wendt combine teaching and organizing and obtain talent only from midwest cities. The Wendts live in Minneapolis, devote all their time to the Village Concert Service, and choose among nationally known artists. They take pride, however, in making a place each year for at least one fine young musician. Some of those engaged in 1949 and 1950 have already proved their mettle as soloists with leading symphony orchestras.

To avoid the possibilities of encountering blizzards in midwinter in such states as North Dakota, Minnesota, Montana and Wyoming, and to minimize other cold weather hazards, Village Concert Service books no dates in December, January and February. Not only for the sake of the artists, but for the audiences. The necessity of fair driving conditions means that concerts can be booked only in the autumn and spring. One of the appeals of the series is that a husband with a hot dinner, time to rest and only a twenty-minute drive is a more attentive listener than one with a sandwich and a two-hour trek.

Programming Progress

Village Concert Service engages its artists first, then obtains its membership. Although many predicted that such a process would be hazardous, this management has made a success of it.

GETTING READY FOR A CONCERT SERIES of the Village Concert Service, of which Norm Wendt is founder and director.

The Wendts stress programs. They have been astute in discussing the make-up of these with their patrons. Each list is divided into four parts: classics, romantics, contemporaries, and "the tired business man's section."

One solid citizen came unwillingly with his wife, took the program secretively into a corner, and examined it. Finally he came forward and sat resignedly beside his embarrassed spouse, saying he was willing to sit through the first parts in order to enjoy *his* part of the program—in this case Gershwin, Romberg and Kern.

Afterward he was asked how he liked the concert. "I enjoyed the last quarter immensely," he said, "but you know, that other junk"—in this case Bach, Beethoven and Debussy—"was not bad at all!"

He still examines the program before he sits down, looks for his "dessert," but each year shows more willingness to "eat his vegetables."

The first time the Wents brought a men's chorus they explained: "This will encourage the boys' glee clubs and church choirs. How fine it would be if there were as many boys in the school chorus as in basketball!"

"It would be excellent if more men would sing in our choir," agreed the Presbyterian choirmaster.

"And marvellous, too, if the congregation would sing in four parts!" exclaimed the Lutheran organist.

"Indeed, it would be wonderful if the congregation at times would sing in only one part," the Episcopal rector added drily. Whereupon the town took joyfully to the chorus.

Let no Big City folk smile deprecatingly at this small town concert activity as "hillbilly stuff." Village Concert Service signs up an average of 14.4 percent of the *entire* population of each town. If New York, Chicago, Detroit and Los Angeles did anywhere near as well, there would be millions of new concert-goers. Perhaps we all need the spirit of Mr. and Mrs. Norm Wendt. G. W.

SAI Achievement Awards

Sigma Alpha Iota's annual awards in recognition of outstanding individual and chapter achievement were recently announced by the fraternity's National Executive Board. Patricia Harman, from the University of Minnesota, Minneapolis, was named this year's winner of the Sigma Alpha Iota Leadership Award. Granted annually on the basis of scholarship, personality, student activity and fraternity service, the Leadership Award is the highest honor given to a college chapter member. Miss Harman was president of the Sigma Alpha Iota chapter at the University of Minnesota, where she received a B.A. degree, *magna cum laude*. She was elected to Phi Beta Kappa and Mortar Board, and received several scholarships, including the Rudolf Serkin, Presser Foundation and Faith Thompson Awards. A pianist, Miss Harman spent the past summer studying in England under the auspices of the Students' Plan for Amity Among Nations.

The National Chapter Achievement Awards were granted to the college chapter at Illinois Wesleyan University, Bloomington, Ill., and to the Indianapolis, Alumnae Chapter. The fraternity's National Objectives serve as the basis for the awards. These directives for the past year included emphasis on scholarship, musicianship, American music activities, school and civic interests, and participation in major fraternity projects such as the Sigma Alpha Iota Foundation and International Music Fund.

Premiere by Light Opera Guild

The Light Opera Guild of Brooklyn College on Dec. 11, presented Offenbach's Fortunio and Menotti's Amahl and the Night Visitors, as well as the local premiere of a witty one-act opera, Osbert, by Alan Davis. The action of the last work is taken from a short story by Moorehouse which depicts the trials of a young couple about to be engaged, with numerous complications delaying the happy ending. The music is imaginative and the tasks for the singers grateful. The performance, given with piano accompaniment, provided an effective idea of the work's potentialities, and was received with warm applause. H. W. L.

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Stokowski Is Guest In San Francisco

By Charlotte Hiller

SAN FRANCISCO.—In the first of two programs which Leopold Stokowski is conducting here this season, he presented Russian music exclusively. After better known, shorter works, he led the Symphony Orchestra, a huge chorus, and soloists Nicola Rossi-Lemeni and Lawrence Mason in excerpts from Moussorgsky's Boris Godounoff. The whole work had been presented during last year's opera season, also with Rossi-Lemeni in the title part, but this one-hour concert version, condensed as it was, exceeded the previous one in impact. There were dramatic power, brilliance and subtle mystic flavor in the orchestral playing. The choral group, no less exciting in its variety of color, drive and precision, consisted of the San Francisco Opera Chorus (trained by Kurt Herbert Adler), the a capella choir of the San Francisco State College (under Roy E. Freeburg) and the San Francisco Boys' Chorus (led by Madi Bacon).

Stanford Groups in Concert

The music department of Stanford University presented its chorus and orchestra in a stimulating concert at the San Francisco Opera House. Beethoven's "Eroica" Symphony, and two movements from Fauré's Pelléas and Mélisande suite proved that the ensemble of young, ambitious orchestral players under their able conductor, Sandor Salgo, can undertake big things and bring them off well. The first Orchestral Suite of Stravinsky and a Concerto of Vivaldi's, with Putnam Aldrich of the Stanford music faculty at the harpsichord, also revealed, in different ways, the orchestra's versatility, interpretative skill and technical polish. The Stanford chorus, heard and appreciated here on previous occasions in concerts under Pierre Monteux and Bruno Walter, joined the orchestra in Kodaly's Te Deum, giving a well integrated, rich and dynamic performance.

Vivaldi Works Performed

An unusual program was offered in the Opera House concert of the University of San Francisco's Schola Cantorum under its scholarly founder and conductor, Giovanni Carmajani. Two Canzone for brass choirs by Giovanni Gabrieli were wonderful pieces, fully reflecting Renaissance Venice, with love for color, its adoration for the grand and magnificent. Vivaldi's oratorio, or *opera sacra*, Juditha Triumphans, had its first West Coast performance. An intensely melodious and fervently dramatic work, it confronts any choral group with a number of musical problems. The Schola Cantorum, a young organization rapidly becoming a unique and important one in local music life, presented it with great vocal beauty and devotion. The fine soloists were June Wilkins as Judith and Patrick McVey as Holofernes. The concert concluded with the Gloria by Vivaldi, with Nancy Linden, Etolia Kern and Margot Helmuth Blum featured in the solo parts.

In its first program of the season the San Francisco String Quartet (Naoum Blinder, Frank Hauser, violins, Ferenc Molnar, viola, and Boris Blinder, cello) offered Cherubini's Quartet No. 1 in E flat, Frederick Jacobi's Quartet No. 2 and Robert Schumann's Piano Quintet with Adolph Baller as guest pianist. The first two works, comparatively rare in our concert halls, though they deserve to be much better known, were in execution not as solid and well balanced as the Schumann Quintet. This familiar score was so well performed by Baller and the quartet as to sound new and exciting.

Mendelssohn Novelty Exhumed

The California Civic Music and Arts Foundation presented Yehudi Menuhin in recital at the Opera House. The most interesting work on his program was the Mendelssohn Sonata in F major, played with Adolph Baller at the piano, for the first time in America. It is a fine, tuneful and rewarding work, worthy of being resurrected. Mr. Menuhin also played the Paganini Concerto in D, a short Sonata for violin alone by Paul Ben-Haim, the Saint-Saens Introduction and Rondo Capriccioso, and the Devil's Trill Sonata by Tartini, and demonstrated the brilliant and sweet tone and the technique for which he is admired. . . . At the Marines Memorial Theatre, Eugene Gash gave his first piano recital after several years of activity in Europe. Mr. Gash, a student of E. Robert Schmitz and Mrs. Schmitz, presented the Beethoven Sonata, op. 101, the Prokofieff Sonata No. 7, and shorter works by Scarlatti, Brahms, Chopin, Ravel and Debussy. Playing with a big and sufficiently varied tone, and with engaging simplicity, he dealt exceedingly well with the technical difficulties of all the works, big or small. But it was the purity and subtlety in his playing of Scarlatti and the French masters which best revealed his artistic growth. . . . Maxim Schapiro's recital at the San Francisco Museum of Art was dedicated to the memory of Ada Clement, founder of the San Francisco Conservatory of Music, whose influence as an interpretative artist and teacher deserved the tribute. Mr. Schapiro played Brahms' Variations and Fugue on a Theme by Handel in a lucid, vigorous manner, and his interpretation of Beethoven's Sonata Appassionata was admirable in its realization of moods. The recital's second half was devoted to contemporary music, an exciting interpretation of Bartok's Improvisations, a delightful presentation of Douglas Moore's Suite for Piano, Milhaud's Album of Madame Bovary, and the Ravel Toccata.

Amber Operetta for Los Angeles

The Pilot of Tadoussac, operetta by Florence Amber, will be presented by the Ethical Culture Society of Los Angeles in the Philanthropy and Civics Club Auditorium, Jan. 11 at 2:15 p.m. The cast includes William Chapman and Bonnie Murray, who appeared in The Marriage of Figaro at the Ebell Theatre, and the former was also heard in Aida at the Biltmore Theatre. Matilda Locus is the accompanist.

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DILLING HARPIST

St. Louis Symphony Programs Applauded

ST. LOUIS, MO.—Toshiyo Eto, the Japanese violinist, made his first appearance here as soloist with the St. Louis Symphony Orchestra. The Glazounoff concerto was his vehicle and he presented the tuneful work with superior musicianship. A full warm tone and impressive technical facility were notable features of his performance, and his success was immediate and flattering. Mr. Golschmann gave the artist his usual fine support.

Orchestral works on this program included the Toccata by Walter Piston—a spirited, highly rhythmic and skillfully scored opus; Handel's Faithful Shepherd suite, Mendelssohn's Scherzo and Debussy's La Mer, in which Mr. Golschmann displays his fine feeling for the French moderns.

One of the outstanding programs of recent seasons was that of the second November pair, in which Zino Francescatti was the guest artist. His memorable performance of the Brahms Violin Concerto attained the near-perfection which we are accustomed to associate with this great virtuoso. The orchestral support was a perfect integration. Bartok's Concerto for Orchestra had a repeat performance which strengthened the impression gained on first hearing, of its forceful impact and brilliant instrumentation. The suite from Alexandre Tansman's Al Voyage de Magella, supplied ingratiating melody and was received with spontaneous acclaim.

Honegger Concertino Heard

Aldo Ciccolini, young Italian pianist, reappearing following his last season's success with the orchestra, was thrice welcome for offering something new. The Honegger Concertino for piano and orchestra, while far from a pretentious work, is nevertheless a relief from the hackneyed concerto repertoire. It is a sparkling score, with interesting rhythmic patterns and melodic themes that make it easily assimilable by the audience. In addition, Ciccolini played the piano part in Falla's Nights in the Gardens of Spain, and confirmed his fine musicianship noted in his appearance last season. Mr. Golschmann offered Sibelius' Fourth Symphony, locally languishing in the library since its last performance here in 1935. As far as most St. Louis subscribers were concerned, it might better have been allowed to remain there. The Freischuetz overture and the Rosenkavalier waltzes were given brilliant treatment.

At the final November concerts, prior to the orchestra embarking on an eight-state tour, the soloist was the eminent Greek contralto Elena Nikolaidi. Gluck's Divinitès du Styx, the Bel Raggio aria from Rossini's Semiramide, and two Wagner songs were delivered with admirable taste and vocal opulence. As an enthusiastically demanded encore, she sang the Habanera from Carmen.

Stravinsky's Song of the Nightingale

Stravinsky's Song of the Nightingale was given its first St. Louis performance. Expecting something acrid and ultra-modern, the listeners instead found themselves in communion with a piece of descriptive music tender, humorous and altogether delightful. It caught the immediate fancy of the auditors, who were loud in their acclaim for the experience and for Mr. Golschmann's superb reading of the work. The rest of the program consisted of Mozart's Eine Kleine Nachtmusik, Ibert's Escales and Rimsky-Korsakoff's Spanish Caprice, all splendidly played. O. C.

Katherine Flowers to Tour Israel

Katherine Flowers Dance Company, whose current repertoire comprises 25 presentations of "Bamboula to Bop," a cavalcade of American Negro dances showing their contribution and impact upon American dance art, will tour Israel during March, 1953. The dances date back 300 years in American Negro folklore down to the present day and include such forms as the voodoo snake worship, black magic of the Louisiana Creoles, the Cake Walk and the Bamboula, besides ragtime and jazz dances and the present day bebop. The company also gives dances of the modern era and ballet outside the Negro idiom. Besides Miss Flowers, there are six Negro dancers.

Katherine Flowers was born in Kansas City and won a dance contest there at the age of seven. Through the study of educational dance at Kansas State Teachers College, anthropology at Northwestern University, and private dance work with Frances Allis in Chicago, Miss Flowers prepared for her present career. Her chief interest is in the dances of the American Negro, and her research has specialized in the southern parts of the United States, especially Louisiana. The Katherine Flowers Dance Studio and Dance Company have prepared graduates for her own numerous tours, and for the companies of Katherine Dunham and others, as well as several for solo appearances in America and Europe.

Smeterlin with Allen Associates

Jan Smeterlin, distinguished pianist and Chopin interpreter, has signed a contract with Kenneth Allen Associates (formerly James Davidson Management), for the season 1953-54. His transcontinental tour of the United States and Canada will extend from the beginning of October through December, 1953.

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N. Y. CONCERTS

(Continued from page 13)

intensity of its slow movement were well conveyed. The Liszt B minor Sonata was done with conviction, a firm, resonant tone, and with a facility that made difficulties seem non-existent. The Beethoven "Pathetique" Sonata emerged in respectable form, with few traces of sentimentality, though not with enough of its dramatic implications. Of three unfamiliar Dohnanyi pieces, the Perpetuum Mobile gave the pianist opportunity for an energetic and attractive display of digital dexterity. E. B.

Mario Jazzetti, Dec. 7, A.—This pianist has admirable technical equipment which, if put to the right use, should take him far. He has dexterity, a fine and colorful touch and is imaginative in his interpretations. Unfortunately, at present, his playing is sometimes erratic and his use of the pedal indiscriminate. This leads to distortions, especially evident in his reading of Beethoven's Appassionata Sonata, where there was not too much, but a lot of excitement. Mr. Jazzetti fared better in the Four Ballades by Chopin, a demanding undertaking successfully performed. In Debussy's Pour le Piano and two pieces by Martucci, the artist showed his colorful touch to great advantage. He concluded with Liszt's Mazeppa, done with technical brilliance. H. W. L.

Mieczyslaw Horszowski, Dec. 9, E.—The all-Beethoven program by the well-known pianist provided many listeners with a reminder of the growth in expressive ideas from the time of the composer's first Sonata to his last three. Mr. Horszowski's pianism evinced its usual characteristics: exceptional gentleness and warmth, profound respect for harmonic progressions, purity and moderation of tone, apparent personal belief in poetic license, with some softening of various dramatic contrasts, and the presence of sinuous lines in numerous passages. One appreciated the chance to recall the sturdiness of the form in the opening movement of the F minor Sonata, op. 2, No. 1, the contentment and joy in life evoked in the E major, op. 109 (so ably presented by the pianist), the hovering between the earthly and the transcendental in the A flat, op. 110, and the human struggle and celestial tranquillity of the C minor, op. 111. Mr. Horszowski had to acknowledge sustained applause at the close of his recital. E. B.

Bach Aria Group, Dec. 10, E.—At the first of a series of three concerts, the Bach Aria Group (William H. Scheide, director) presented Bach's Cantata No. 37, Wer da glaubet und getauft wird, a group of arias and duets; the Cantata No. 51, Jauchzet Gott in allen Landen, and the Cantata No. 97, In allen meinen Thaten. Those heard were Robert Bloom, oboe; Eileen Farrell, soprano; Norman Farrow, bass-baritone; Bernard Greenhouse, cello; Erich Itor Kahn, piano; Jan Peerce, tenor; Carol Smith, alto, and Maurice Wilk, violin, an orchestra and chorus with Frank Brieff as conductor and as assisting artists, Robert Nagel, trumpet; George Ockner, violin, and Harry Shulman, oboe. It was heart-warming, beautiful music-making, genuine and unpretentious, completely given to authoritative readings of the works. Miss Farrell's beautiful singing, her tasteful phrasing and musicianly approach, were admirable throughout the evening, of which she carried a main burden. In the same spirit, Jan Peerce, Carol Smith and Norman Farrow joined in the interpretative effort, supported splendidly by the instrumental soloists, the string ensemble and small chorus. H. W. L.

Charles Rosen, Dec. 17, E.—Making an impressive beginning with forceful playing of Brahms' Variations on a Paganini Theme, young Charles Rosen sustained tonally and imaginatively a high standard of excellence. He has initiative and formidable technic which includes not alone power and percussive accents, but, when desired, a suave and singing legato of luminous quality, hauntingly sweet in timbre. The Schoenberg Suite was played with a completely different approach, its intelligent clarity being marked. The Beethoven A major Sonata showed Mr. Rosen's basic musicianship and grasp of the older music. In the Ravel Gaspard de la Nuit as in the previous Schoenberg, there was evidence of an alert and flexible interpretative gift. The program closed brilliantly with the romantic, melodious Chopin A flat major Ballade, the enthusiastic audience asking for extra numbers. M. C.

Mario and **Anahid Ajemian,** Dec. 21, A.—The last recital of their series was devoted by the Ajemian sisters to contemporary violin and piano music. The program opened with Willem Pijper's impressionistic Sonata No. 2 (1922), followed by Carlos Chavez' rhythmical Sonatina (1924). Especially written for them, and premiered at this concert, with Elden C. Bailey as assisting artist, was the Suite for violin, piano and percussion, by Alan Hovhaness. The six-movement work has its melodic ideas rooted in Oriental music. The percussion part brings a very special color to these pieces and is imaginatively integrated in the over-all design. The composer acknowledged the warm applause with which his opus was received. Ben Weber's Sonata di Camera, op. 30 (1950), in three short movements, shows the composer's personal traits, though the tonal language is not of the 12-tone variety. Webern's Vier Stuecke, op. 7 (1910), revealed this composer as one of the earliest *avant-gardists* in atonal music.

Another premiere was the closing number, Henry Cowell's Set of Five for violin, piano and percussion, written especially for the artists. The pieces are very attractive in their singing melodism, with the second Allegro of almost Mendelssohnean lightness and grace, but it is not apparent why a percussion instrument had to be added to the score. This composition brought the rewarding concert to a highly successful close with a deserved ovation. H. W. L.

CARNEGIE RECITAL HALL

Suzanne Kales, N. Y. debut, Dec. 5, E.—The young instrumentalist charmed her audience with her personal appeal as well as her playing. Miss Kales is undeniably gifted and shows the results of authoritative training. Speed and often brilliant digital fluency were outstanding technical points, and a notable degree of power. Naturally, one so young needs the mellowing of longer experience and a warmer emotional consciousness. The weighty program included the Bach Chromatic Fantasia and Fugue in D minor; Mozart's A minor Sonata; the Beethoven D minor Sonata; Mendelssohn's Variations Sérieuses and the C sharp minor Scherzo of Chopin. During the first half, Miss Kales also offered the Bach D minor Concerto with her teacher, Mme. Hedwig Rosenthal, at the second piano, playing with the suave magnetism and skill one has learned to except from an artist of magnitude. M. C.

Chamber Orchestra, Roland Fiore, conductor, Dec. 12, E.—Ably assisted by Victoria Sherry, soprano; Hugo Kolberg, violinist, and Milton Wittgenstein, flutist, this excellent string and French horn ensemble regaled a large audience with a sterling program which included three New York "firsts," the Ariette D'Hippolyte et Aricie (Rameau-Fiore) brilliantly sung by the attractive young Miss Sherry; Three Songs from James Joyce's Chamber Music in a setting by Serly, also finely projected by the soprano, and Sinfonia in Do Maggiore by Sammartini. Violinist and flutist accompanied by the string orchestra gave a polished rendition of Paul Creston's Partita. The strings gave pleasure in Gesualdo's Dulcissima Mia Vita, a madrigal transcribed by Serly. Beginning with a stirring run-off of Rossini's tunefully lilting Sinfonia from La Scala di Seta, the concert ended with Walter Piston's complex and contrapuntal Sinfonietta, played with distinction under the skilled baton of Mr. Fiore, a conductor of marked ability. H. I. B.

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La Scala Opened with Macbeth, Strauss' Danae

MILAN.—La Scala launched its season on the traditional Dec. 7, Saint Ambrose's Day, that of the patron saint of the city, with the customary social glitter and with a Verdi work. The boxes, fully subscribed for the season, were adorned with clusters of fresh carnations, offered to the ladies, and an enterprising haberdasher's firm bestowed on each male box-subscriber a gift-packaged piece of fabric sufficient for an elegant dress shirt! For the first time in Italy an opera was televised.

Macbeth is one of the earlier Verdi works, and has some lack of homogeneity, but scenes such as the sinister banquet, the murder of Banquo, and the famous sleepwalking episode are imbued with real genius.

Naturally, great care was given to the opening night's production. Maria Meneghini Callas, one of the most prominent dramatic sopranos on the Italian stage today, a great artist from the point of view of acting especially, was the Lady Macbeth. If her voice did not seem sweet and mellow enough for some *bel canto* experts, it was recalled that Verdi had particularly desired the tones of his heroine to sound "bitter and gloomy." The difficult title role was sung by Enzo Mascherini, and that of Banquo by Italo Tajo, both fine singers and obviously aware of the complex dramatic problems of this musical tragedy. Gino Penno as Macduff revealed a clear and ringing tenor voice and excellent diction. The orchestra was in the expert hands of De Sabata, and the noted chorus trained by the eminent choirmaster Veneziani was heard in full splendor. The stage direction of Carl Ebert proved rather conventional, and the intentions of this renowned German *régisseur* seemed frequently thwarted by a too dark stage. The overlong ballets of witches, spirits and other weird creatures did not benefit by this prevailing obscurity. Expertly choreographed by Aurel M. Milloss, they presented a prima ballerina new to Milan, Violetta Elvin from the Sadler's Wells company, technically a most accomplished dancer. The audience took great pleasure in the happenings both on and off stage.

Strauss' Danae in Italian Premiere

The second evening brought the first Italian hearing of Richard Strauss' The Love of Danae. As this work was reviewed in Musical Courier after the Salzburg premiere last summer, it seems unnecessary to discuss at length its artistic values. However, this performance created a more favorable impression that the lukewarm original reception would have seemed to indicate.

It is true that the libretto seems at times somewhat silly, probably because the original draft by the great Austrian writer Hugo von Hofmannsthal has been diluted by the additions of Josef Gregor. Portions of the score are weak in invention and burdened with empty Wagnerisms. But the opera contains sections of genuine musical feeling and melodic beauty. The veteran composer handles voices and instruments with still unsurpassed mastery. He finds some accents of exquisite human tenderness, as in the close of the work, where Danae sings of her matrimonial love in a melodious line suggesting the best Strauss early lieder.

The fine casting and staging bestowed by La Scala on this important premiere won a warm reception by the crowded house and fairly unanimous critical approval. A great part of the success must be attributed to the memorable rendering of the title role by the American soprano Dorothy Dow. This singer of superior qualities gave a masterful interpretation of the touching figure of Danae, with the purest of voices, perfect vocal technique, and a thorough perception of the dramatic character of her part. Constantine Ego, a promising young baritone, knew how to confer on the somewhat ambiguous love-stricken Jupiter the dignity of the immortal god and the flippancy of a mortal beau, Josip Gostic, a tenor of exceptional means, was persuasive and pathetic as Midas. These main parts were well sustained by the ensemble of lesser ones, including Agostino Lazzari (Mercurio), Giuseppe Zampieri (King Pollux), and the Quartet of the loquacious abandoned Queens, Semele, Europa, Alcmene and Leda (Franca Duval, Angela Vercelli, Mafalda Masini and Marianna Radey). The direction of Margherita Wallmann, who made good use of her rich choreographic experience, gave the happenings on the stage motive power and fluency. Ludwig Sievert's scenery and costumes showed familiarity with the literary background of the half-tragic, half-parodistic mythological comedy. Clemens Krauss, who had stood as godfather to the Salzburg original performance, conducted the brilliant orchestra with all the fervor of a genuine Strauss adept.

GISELLA SELDEN-GOTH.

LILLIAN KALLIR, pianist, next month sails for a tour of France and North Africa, arranged between the National Music League and the Jeunesses Musicales de France. Philippe Entremont, French pianist, will be heard on tour here. This is the second season of such exchange between the two organizations. Miss Kallir gave her second New York recital on Nov. 7, then toured the Middle West, with Southern dates immediately following which included appearances with the Jacksonville and Atlanta Symphonies.

Early Music Foundation on Air

The Early Music Foundation has scheduled for 1952-53 seven events, two broadcasts and five concerts in different halls. The foundation is dedicated to presenting early music and to the encouragement of young artists by having them appear in the concerts. Since the inception of the group in 1944, other similar societies have been organized in New York and elsewhere, and the concerts of the present season will be given in different parts of the city with the purpose of acquainting as large a number of people as possible with the foundation and its aims. The concerts still to take place are on Jan. 25, in St. Paul's Chapel of Columbia University; on Feb. 8, in the Master Hotel Auditorium on Riverside Drive; Feb. 18 at Barnard College; and April 19 at Carnegie Recital Hall.

Carillon Concerts in Washington

The last of a series of concerts was given on Christmas day by Art Brown, carilloneur, on the temporary carillon of 32 bells presented to the people of the United States by Queen Juliana of the Netherlands, in Meridian Hill Park, Washington, D. C. The series was under the auspices of Station WWDC Broadcasting Company. The permanent carillon, a gift of the Dutch people, is now being cast and will be later substituted for the temporary one.

Cleveland Forces Mark 35th Season

CLEVELAND, O.—Under the direction of George Szell, the Cleveland Orchestra has been celebrating its 35th anniversary with programs especially brilliant in content and execution. Mr. Szell is careful to balance the new with the finest in standard repertoire. Thus, we heard Bernard Rogers' Three Japanese Dances in a first local performance; their exotic charm found favor with an approving audience. Haydn's D major Symphony No. 36 was likewise labeled as a first hearing here.

The fifth pair of concerts was built around the artistry of Pierre Fournier, who contributed an exquisite performance of Haydn's Cello Concerto and a masterful interpretation of the solo part in Strauss' Don Quixote. Abraham Skernick, violist of the orchestra, was assisting soloist, their solos being well integrated into Szell's superlative reading of this score. Local listeners renewed acquaintance with Roussel's Suite en fa, op. 33, and found it entertaining.

The sixth pair of concerts held the Prelude to Lohengrin and Schumann's Second Symphony. Brahms' great D minor Piano Concerto was given an electrifying reading by Rudolf Serkin.

Ballet and Concerts

The ballet is having its innings here this season. So far we have been regaled with Ana Maria and her Spanish Ballet; Mia Slavenska, Frederic Franklin and their colorful ensemble in new productions; and the exotic Indonesian Bali Dancers, with their fascinating programs, all presented by the Bernardi management. Mrs. Emil Brudno brought the Ballet Theatre back to repeat last year's triumphs.

Other visitors were Jose Iturbi at Masonic Hall in a program largely composed of Spanish music, played inimitably —also classics; Mieczyslaw Horszowski, excellent pianist, at Severance Chamber Music Hall; the duo-piano team of Morley and Gearhart at Public Music Hall, sponsored by Ursuline College Alumni; and Michael Head, British composer and baritone, in the West Shore Series.

Country Concerts presented Arthur Loesser and Joseph Knitzler in their fine rendition of the six Beethoven Violin and Piano Sonatas. Kenneth Wolf was heard in a piano recital at the Cleveland Public Library, in which he offered an ambitious program comprising three Scarlatti Sonatas, Mozart's C minor Sonata, Chopin's B flat minor and his own Sonata No. 5, in a first public hearing. . . . Eunice Podis appeared as soloist in an all-Gershwin Orchestra Twilight Concert. . . . Harold Heiberg, newest addition to the Music School Settlement faculty, made his bow in an interesting program including a Beethoven Sonata and Twelve Debussy Preludes.

The Fortnightly Musical Club held forth at the Higbee Music Center in its second afternoon concert of the season, presenting Robert Willoughby, flutist, in an exacting program, accompanied by Nancy Salzman. A Schumann group was played by Joan Terr, pianist. . . . Dr. Charles D. Dawe is this year celebrating his 40th season as director of the Orpheus Male Chorus, with many engagements in the offing. . . . The Northeastern District of the Ohio Music Teachers Association sponsored a MacDowell evening at the Higbee Music Center, the proceeds going to Mrs. MacDowell in honor of her 95th birthday for the support of the MacDowell Colony in Peterboro. The program consisted of the Sonata Eroica played by Verna Wible; two groups of songs performed by Clyde Stitt and Carol Schindledecker, and the D minor Concerto by Roger LeGassie.

ROSE WIDDER.

Haarlem Philharmonic Musicale

Doris Doree, soprano; Livio Mannucci, cellist, and Giulio Gari, tenor, were the artists at the second musicale of the Haarlem Philharmonic Society's season on the morning of Dec. 11 in the grand ballroom of the Waldorf-Astoria.

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SILHOUETTES By MARY CRAIG

Teaching Voice Successfully Depends on Accurate Analysis

One of the interesting personalities of the New York music world is Zenka Stayna, who came from her native Zagreb in Yugoslavia via Vienna and Zurich to guide artists and teach young singers in the U. S. She has established her headquarters in New York, and her son is in the Army Department of Engineers in Washington, D. C.

Although she began her personal career as a concert pianist, Mme. Stayna's love for singing had spurred her to vocal study from an early age. Even when working in an exacting course of composition under Schoenberg (with Alban Berg at the time as a fellow student), she was interested in voice with particular regard for the bel canto principles stressed by Marchesi.

"I soon realized that I did not possess a voice capable of making a singing career," Mme. Stayna said recently, "So I studied to teach voice. I specialized in what we term placement, on diagnosis of quality, potentials and problems, and on program building to suit the abilities of the singer and the occasion of performance."

Mme. Stayna further developed her ideas of adequate vocal training, asserting that teaching by imitation is not customarily successful. "I would never attempt to impose my own vocal color or sensation of placement on a pupil, for I firmly believe that each voice is individual and technic must be adjusted to the needs or special gifts of the individual. This alone will bring out the best qualities.

"Furthermore, I should like to stress the desirability of patience. Patience, until the pupil may safely be permitted to sing; patience in practice — one tone must be sung a hundred times, if necessary, until it is good. I never permit exercises or vocalises to be sung with effort. They function only when spontaneous and free. This patience ideal is most important for progress. So many beautiful voices are spoiled because the pupil is not willing to wait for technical control.

Analytic Considerations

"I think it is not enough for a teacher to have been a singer. More varied and scientific technical knowledge is required to handle problems that differ from one's own. Naturally musicianship is a basic fundamental of good teaching. Ability in diagnosis of style and problems in teaching is often a natural gift. It implies the possession of a good ear sensitive to tone, timbre and pitch. One must be quick to discover where is the flaw or the mistake, in order to correct it before the pupil becomes set in bad habits or mannerisms of production; but understanding of technic is a matter of study.

Possibilities of Young Voices

"While every teacher enjoys working with an artist-pupil, I love also to deal with the young voice, to work out a song or an aria to its pristine finish, to feel the voice played upon, bowed like a violin on controlled breath; in fact, I love to play accompaniments myself for my singers—" something she does exceptionally well.

In looking over the lengthy list of artists who have been under Mme. Stayna's direction, one finds Daniza Ilitsch and Inge Manski, formerly of the Metropolitan; Elisa Fioroni of Milan's La Scala, Mathine Sassanelli at the Teatro San Carlo of Naples; Ilona Massey, star of cinema; and numerous young Americans who are singing in opera, TV, and recital engagements.

"Actually, it was because I had so many American students in Vienna, and when I was coaching and conducting opera in Zurich, that I decided to come to America," she says, "I find the pupils and the people appealing, sympathetic and intelligent. I am happy to be here and to have a part in sending out the new generation of singers of which America can be proud."

NYSTA Opens Concerts

The New York Singing Teachers' Association presented the first in a series of young artists' concerts on Dec. 16 in Carl Fischer Hall. Appearing were Judith Raskin, soprano, and Alfred Medinets and Clifford Snyder, baritones.

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Canadian Cities Open Seasons

TORONTO.—The Toronto Symphony Orchestra began its series of 12 subscription concerts on Nov. 4 and 5, when Paul Scherman, assistant conductor, led a program with Yehudi Menuhin as soloist. On Nov. 18 and 19, Sir Bernard Heinze, noted Australian conductor, appeared as guest in a program including John Antill's Corroboree Suite No. 1. Sir Ernest MacMillan is the regular conductor for the series, which closes on April 14-15 with a request program to be chosen by the audience.

Alexander Brott, Canadian composer and professor of composition at McGill University, returned after a brief trip to Britain to conduct a special BBC program marking Dominion Day. In London, Brott led his Violin Concerto with Jean Pougnet as soloist, which the BBC Orchestra recorded.

A new women's committee has been formed in Halifax to sell the tickets for six concerts by the Symphonette of that city under its conductor, Alfred Stromberg. In addition, there will be 10 Young People's Concerts and at least six in the schools.

Dr. Healy Willan, noted composer, and former professor of music at Toronto University, recently had the honorary degree of Doctor of Laws conferred upon him by Queen's University.

Hans Gruber has been re-elected conductor of the Victoria Symphony Orchestra for his fifth season. His high program standards have been well supported.

The Canadian League of Composers is giving two Toronto concerts of works by contemporary composers of the Dominion, the first taking place at Eaton Auditorium, Dec. 11.

The Spivak String Quartet, which was re-formed in 1950 and consists of Elie Spivak, concertmaster, and three other members of the Toronto Symphony, Francesco Fusco, second violinist, Jack Neilson, violist, and Philip Spivak, cellist, will give three concerts here this season.

Branscombe Choral's Annual Service

The Branscombe Choral, under the skillful direction of Gena Branscombe, presented its 19th annual Candlelight Service of Christmas music at the Broadway Tabernacle on Sunday afternoon, Dec. 14. A large audience attended this impressive musical event. The fifty feminine choristers sang with finesse numbers that included Rubinstein's The Angelus, Pergolesi's Glory to God in the Highest, Brahms' The Lord Is Our Fortress (from the Finale of Symphony No. 1), expertly arranged by Miss Branscombe. There was also an American group including Margaret Ruthven Lang's beautifully sung Tryste Noël, A Walter Kramer's Before the Paling of the Stars, and Robert W. Gibb's Search of the Three Kings. Other works presented were Rachmaninoff's six-part Blessed Is the Man; Bach's offertory chorus, To This End Appear'd the Son of God; French 16th Century and Neapolitan 14th Century Carols. The service concluded with a resounding performance of the Hallelujah from Messiah. Ruth Harsha presided efficiently at the organ, and solo parts were well sung by Verna Arendsee, Carol Druhl, Marie Curtis, Muriel Griner, Marion Van Zandt, Anne Willis, and Margita Lebeis.

H. I. B.

Preparing Singers for Communicative Appeal

Many successful teachers stress the necessity of training which enables a singer to make an easy transition from studio recital to concert hall. Teachers who themselves have experienced performance understand the gap that exists, and endeavor to see that it is bridged by giving or arranging for specialized coaching, which may prepare the young artist for the first and often decisive public appearances.

Among far-visioned vocal instructors of this sort is blonde and attractive Gertrude H. Glesinger, born in Bielitz of the old Austria-Hungarian empire. Following a singing career in continental Europe, she has continued her concerts in this country, and has widened the scope of her activities by teaching, and by including artist-pupils in her programs. She holds the opinion that voice or technic alone is not enough for a singer. Some of her dicta were expressed in a recent talk of interest to vocalists.

"It has been often asserted that every singer has to be an actor. Still, that isn't enough to create a great performance," she said. "There has to be that inexplicable, mysterious magnetic power emanating from the singer to the audience which distinguishes the artist from the mere performer. It is intangible, yet it possesses ssuch strength that an intense communication, an actual aura, seems to surround the singer and travel to the audience. Think of Schubert's An die Musik sung by Lotte Lehmann. Those who have been fortunate enough to listen to this spiritual message contained in this song will recall the unity and serenity of that moment.

"Such a sensation is evidenced in the great silence during the performance as well as that juncture when the last note dies away, before the audience releases its applause. The fascination remains even when the singer has departed from the stage and auditorium, and if this power is strong enough, it will be remembered for a long time. It is that flame which transforms vocalization into a moving force and which seems to come to us from a higher power than so-called 'vocal cords'; it is the singer's soul speaking. A natural magnetism traveling from singer to audience gives the audience that spine-tingling sensation and moves them to laughter or tears, depending on the mood of the music. This is the ideal result of a performance.

"But the singer must keep in close union with that magnetic power if he wants to receive its blessing," Miss Glesinger warned, "and combine a definite assurance and calm poise with humility. Arrogance is artificial; it has no place in real art. Art is built on simplicity—everything which is above the ordinary, which remains great and fine. Any other spirit creates restlessness, doubt and criticism in the audience. Handicapped thus, the singer never can become the conveyor of that gratifying power sparked from singer to audience which is necessary to make a performance a memorable experience. Young students and singers should learn to cultivate what might be called an 'inner voice' in order to perfect their singing art in the only way leading to complete satisfaction, public and artistic success."

M. C.

GERTRUDE H. GLESINGER

Naumburg Winner Signs Contract

Lois Marshall, soprano and winner of the Naumburg Foundation's award, who appeared in her New York recital on Dec. 2, signed a contract with Columbia Artists Management, Inc., the Judson, O'Neill and Judd division of that office has announced. The soprano, who returned to New York from her home in Toronto to sign the contract, is the first Canadian singer to win the Naumburg Foundation's award. In Canada she has sung with major orchestras and done extensive recital work. Other former winners of the Naumburg award who are managed by Arthur Judson include William Kapell, pianist, and Jane Hobson, mezzo-soprano.

Phi Mu Alpha Hears Haubiel

Phi Mu Alpha Sinfonia presented Charles Haubiel, pianist, composer, lecturer, conductor and teacher, in a piano lecture-recital, The Path of Music, on Nov. 25 in Wagner College Auditorium. Besides a group of Bach-Busoni, Beethoven, Chopin and Liszt numbers, Mr. Haubiel included some of his own piano compositions, among them Metamorphoses (Variations on Swanee River), and Esther Anderson, soprano, sang three of his Elizabethan Songs. On Nov. 30 Mr. Haubiel appeared for the Mort Swain Club at the Hotel Astor. Suzanne Zimmerman sang several of his songs.

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Orchestral Novelties in Chicago

By René Devries and Dosha Dowdy

CHICAGO.—The three programs of the past fortnight's subscription concerts held three first performances—two of them novelties—a Prelude of Dances, "For Harvest Time," by the Tuscan composer Leide-Tedesco (now a resident of Chicago), and Poulenc's Concerto for organ, string orchestra and kettledrums, with Irwin Fischer at the console. The Tedesco work, previously played by the Baltimore and Columbus symphonies, though still brief, had been enlarged considerably for this performance. It is full of folk flavor and rich in color, with its orchestration and harmonic treatment in the modern idiom. The composer, who was present, shared his work's warm reception with Kubelik and the Orchestra. The other novelty, Poulenc's Concerto, impressed less favorably. Mr. Fischer chose a poor vehicle to display his talent, for the composition, in five movements without pause, is not of the usual Poulenc calibre, being arid musically and somewhat of a potpourri reminiscent of some older composers.

The other "first" at these concerts was Haydn's Concerto in C major for violin and orchestra, performed by Arthur Grumiaux, young Belgian violinist, whose fine artistry made such an indelible impression here last season. The classical score, given an elegant reading, was followed by an equally fresh and true-to-style performance of the Alban Berg Concerto, not heard here since its first performance 20 years ago. Grumiaux's easy virtuosity and his beautiful tonal effects made the work seem more attractive and less dissonant than we had remembered it.

Pierre Fournier was soloist in Haydn's Cello Concerto in a Symphony concert. Mr. Fournier, an aristocrat of his instrument and among the finest cellists of the day, gave the beautiful performance expected from his previous appearances here, this marking his fourth successive season hereabouts. Other works programed were symphonies of Schubert (No. 7), and Beethoven (No. 5), the Overture to Beethoven's Fidelio, scores by Debussy, and Strauss' Don Quixote.

Joan at the Stake in Local Bow

A courageous leader and one with advanced musical knowledge is Paul Stassevitch, who with semi-professional forces introduced here the extremely difficult dramatic oratorio, Joan of Arc at the Stake, by Honegger, based on the mystery by Paul Claudel. Stassevitch had under his forceful baton his own De Paul University Orchestra and members of the Chicago Symphony Orchestra, the Halloran Choralists and the combined De Paul University choral groups. All responded valiantly to the conductor, in a work that makes vast demands upon voices. The star of the performance was Vera Zorina, an ideal heroine for the role of Joan. Everett Clarke, experienced narrator and actor, delivered tellingly (and from memory) the lines of Frère Dominique. Andrew and Harold Brindell, principal bass and tenor soloists, projected their respective roles successfully. Other well-chosen soloists were Dorothy Durinas, soprano; Alodia Diciute, who possesses a rich contralto, and the 12-year-old boy soprano Vivin Scott, who encompassed easily the high tessiture of his role. The performance was a benefit for the De Paul University School of Music Scholarship Fund and sponsored by the Mid-West Music Foundation.

Esther Brody in Recital

A recital of Mediterranean folksongs was offered by Esther Brody to a large audience in Kimball Hall under the management of Bertha Ott. Miss Brody, attractively costumed for each group, is well versed in the folksongs of Italy, Israel, Greece and Spain. The young American soprano enunciated the languages clearly—even the Neapolitan dialect, due probably to the fact that her teacher, Mme. Lola d'Ancona, is a Neapolitan. To illustrate her songs, Miss Brody does not depend entirely on her pianist, Jacob Huff, for accompanists, as she plays castanets, tambourine and other percussion instruments with professional efficiency.

Ganz Portrait Head Presented

A bronze portrait head of Rudolph Ganz, president of Chicago Musical College, was unveiled at the College on Dec. 12, the gift of Mme. Zoe Lassagne Mercier, of Boston, and her husband Dr. Louis J. A. Mercier, Professor Emeritus of French and Education at Harvard University and Radcliffe College. Mme. Mercier, a member of the faculty of the Chicago Musical College from 1904 to 1910, was one of the first students of Dr. Ganz in this country. She won the Ziegfeld diamond medal in 1902, the first gold medal in 1903 and the Marshall Field diamond medal in 1904; studied voice with Mrs. Ganz and later was accompanist for Edmond Vergnet, who created the role of Samson at the Grand Opéra in Paris. Mme. Mercier's teachers also included Herman Devries, Felix Borowski, Campbell-Tipton and Dr. Louis Falk. The portrait of Dr. Ganz was made by Marie Zoe Mercier Greene, eldest daughter of Mme. Mercier, who also did two portrait heads of Judith Anderson, exhibited at the Salon des Independants in Paris and the ANTA Playhouse in New York.

HELEN LEEFELT, coach-accompanist, associated with the Richard De Young studios, was conductor for the tenth consecutive season of the Elmhurst Philharmonic Choral Club's performance of Handel's Messiah, in the Elmhurst Junior High School Auditorium, Dec. 14. Soloists were Nancy Carr, soprano; Mildred Talbot Mansfield, contralto; Richard Vandekieft, tenor, and David Austin, bass-baritone.

Brailowsky's Recital

Alexander Brailowsky's Orchestra Hall recital (Allied Arts Corp. Mgt.) drew a large house on Dec. 13, when he played a program of general popular appeal. Brailowsky, whose first impression in this country was that of a first-rank artist who tended more toward beautifully lyrical playing, than the virtuosic, later seemed to favor the brilliant, exciting performance exploiting pyrotechnics. In this recital, much of the artist's most beautiful, poetic playing was en-

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joyed, while there were some passages where the "showy" elements were more obvious. Mr. Brailowsky's enthusiastic listeners demanded six encores.

Serkin in Concert Series

Though Rudolf Serkin's great artistry and mastery of his instrument were evident throughout his Orchestra Hall recital on Dec. 2, the third event of the Musical Arts Piano and Concert Series, this was not one of Serkin's most memorable days. A vigorous performance of Bach's Prelude and Fugue in A minor and Mozart's delightful Rondo, D major, preceded Adolf Busch's Sonata in C minor, op. 25, consisting of an Allegro moderato con passione, and an Andante with ten variations. The Busch work did not seem to merit all the effort that went into its performance, either from the standpoint of musical content (without marked originality) or that of audience interest. Schubert's Three Moments Musicaux, op. 94, were to this reviewer the high point of the program for complete charm. A profound reading of Beethoven's "Waldstein" Sonata closed the program, followed by numerous encores.

Blythe Owen Performances

Compositions of Blythe Owen, given prominent performances recently, were a Sonata for Piano, and Toccata, performed by William Kroeger of Valparaiso University, where the Festival of Contemporary Music and University Composers' Exchange was held; a Quartet for Strings (Amati Quartet) and Quintet for Piano and Strings performed by the same quartet with the composer at the piano, programmed for Mu Phi Epsilon's convention in Minneapolis; and the same work, performed by these artists for the Cordon Club, when also a group of the composer's songs was sung, by Florence Gilman.

Robert McDowell's Tour

Robert McDowell, young American pianist now under NCAC management, has just returned from a successful tour which included recital engagements in Iowa, Arizona, California, Washington, Michigan, Wisconsin, Indiana and Illinois, and solo appearances with the Kalamazoo Symphony and the South Bend (Ind.) Symphony Orchestra. His 1953 bookings will cover nine additional states, with orchestra appearances with the Evansville (Ind.) and Grand Rapids (Mich.) Symphony Orchestras.

Allan Keller Active

Following his appearance with the Rockford Symphony Orchestra, Allan Keller, popular tenor, gave programs within the month for the Cordon Club, the Illinois Opera Guild and the Lakeview Musical Society.

Messiah Performances

The annual performances in Orchestra Hall of Handel's Messiah were given in late December by the Apollo Musical Club (Henry Veld, conductor) and the Swedish Choral Club (Harry T. Carlson, conductor). Soloists for the latter were Hilda Ohlin, Audrey Paul, Paul Knowles and Raymond McAfee. Those for the Apollo Club were Grace Ravesloot, Nora Conklin, Joseph Laderoute and Robert Speaker. The same oratorio was presented at Rockefeller Memorial Chapel by the University of Chicago Choir, conducted by Richard Vickstrom with Maud Nosler, Ruth Seleen, John Toms and Reinhold Schmidt, soloists.

Rosa Raisa-Rimini Opens New Studio

Since returning from her summer vacation spent in her villa in Verona, Rosa Raisa has opened a new studio in room 719 of the Fine Arts Building. Raisa previously had established her studios in her own home where the renowned soprano and her late husband, Giacomo Rimini, brought out many students now accepting positions and appearing in opera and the concert field as well.

FAMILY CONFERENCE . . . George Perlman, Chicago violinist and teacher, with his little daughter Pamela. Mr. Perlman is the author of Fun with a Fiddle, a primer for string players, published by Carl Fischer, Inc.

Tcherepnin's Activities

Alexander Tcherepnin's recent engagements have included his lectures on Musical Actuality and two seminars in composition at the University of California at Los Angeles, Dec. 1-3, and a lecture-recital, How a Composer Works, at the Royal Conservatory of Music in Toronto, Dec. 9. Forthcoming events are performances of his Romantic Overture by the St. Louis Symphony Orchestra, Vladimir Golschmann conducting, Jan. 3 and 4; and a lecture-recital by Mr. Tcherepnin at the Phillips Art Gallery in Washington, D. C., on Jan. 26.

American Conservatory Winners

Students of the American Conservatory were winners in important contests recently. Shirley Norberg, student of Scott Willetts, won the string award of $100 given by the Crescendo Club of Chicago, and the Mu Phi Epsilon scholarship of $100 was won by Burton Scalin, student of Rudolph Reuter. The latter was soloist with the North Side Symphony Orchestra, under Milton Preves' direction, in a recent concert.

North Park College Concerts

The Festival Chorus of North Park College presented Handel's Messiah on Dec. 16 as the concluding program on the current series of Thursday Evenings at North Park.

The chorus of 125 voices is directed by Donald F. Ohlsen, dean of the North Park School of Music. Soloists were Bonnevieve Sturdy, soprano; Marcia Sandahl, contralto; Ralph Nielsen, tenor; and Bernard Izzo, bass. Ruth Bjorn and Paul Paige were the pianist and organist, respectively.

Phono-Gard Record Player on Market

Much interest was shown in the recent Audio Fair in New York in the Phono-Gard Record Player-Demonstrator, invented and produced by Edward Gray, and manufactured by the Grayline Engineering Co. of Chicago. The Phono-Gard plays disks without ever scratching them and is tamper-proof because it has a tone-arm so isolated that it can not be handled. This ingenious device selects and replays any portion of a record desired by remote control, and removes needle fuzz at every playing. When a record is placed on the turntable, an automatic cycle is initiated by pressing a button, and this sets the mechanism in action. A transparent canopy moves forward, completely isolating turntable and record, and then the arm is gently lowered into playing position. When the record has been played, this action is reversed. The Phono-Gard is able to play all three sizes of records without an adapter or inserts, because of a special patented triple-finger mechanism in the turntable.

Delza-Apesland Recital

Sophia Delza, exponent of Chinese Action Dances, and Anna Apesland, Norwegian pianist-composer, appeared on Dec. 17 at the Kosciuszko Foundation at a tea given by Lado, Inc. Miss Apesland, in native costume, devoted her part of the program to Norwegian composers. Miss Delza, who has just returned from years of living in China, presented her authentic dances of the Chinese Theatre. She is scheduled to appear on Jan. 29 for the Ethical Culture Society; Feb. 22, at Cooper Union; and, March 14, at the Brooklyn Museum.

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MUSICAL JOTTINGS

Prof. Rudolf Hanzl, president of the Vienna Philharmonic Orchestra visiting the U. S. to confer on that ensemble's tour here opening in January, 1954, presented **Nicolai** Medals to seven former members of the orchestra who left Austria at the time of the Anschluss—**Prof. Hugo Burghauser, Riccardo Odnoposoff, Dr. Daniel Falk, Leopold Foederl, Josef Geringer, Berthold Salander** and **Ludwig Wittels** in a ceremony at the Austrian Consulate General in N. Y. . . . A son was born in Vienna to **Mr.** and **Mrs. Paul Badura-Skoda;** the young pianist, now making his first U. S. tour, is married to **Eva Halfer,** a music historian. . . .

Sir Thomas Beecham was shaken up in a London taxi while en route to make a recording and had to cancel a London concert as a result, AP reports. . . . The Voice of America broadcast a concert honoring **Sibelius** on his 87th birthday, and greetings were spoken by **Carleton Smith,** director of the National Arts Foundation; **Eugene Ormandy** and **James Fassett,** CBS music commentator; boxes of cigars were sent to the composer by **Toscanini, Howard Cullman,** and **Brig-Gen. David Sarnoff. . . .**

The Bohemians' 46th annual benefit dinner and concert was held in the ballroom of the Hotel Plaza on Dec. 21, with **Albert Spalding** as "emcee" and **Olin Downes** as honor guest; the following concert included an English production of **Pergolesi's** La Serva Padrona, produced and directed by **Laszlo Halasz,** piano performances by **Vladimir Horowitz,** and 20 noted violinists playing the last movement of the **Mendelssohn** Violin Concerto in unison with **Herman Neuman** conducting and **Artur Balsam** accompanying. . . .

The Garde Republicaine, famous band of Paris, under **Capt. François-Julien Brun,** will make its first tour of the U. S. next season, under the auspices of Columbia Artists Management, and by arrangement with the French Minister of Defense. . . . **Larry Adler,** harmonica artist, played at a Christmas party for British disabled veterans at Buckingham Palace. . . . Two grants made to Carnegie Institute of Technology to be used by the Pittsburgh Chapter of the ISCM include $1,000 from the **Howard Heinz** Foundation and $400 from the **Wherret** Memorial Fund of the Pittsburgh Foundation. . . .

Lucy Monroe, soprano volunteered to entertain troops stationed in the European and North African areas during the holidays under the auspices of USO-Camp Shows, in a concert unit also including **Melvin Ritter,** violinist, and **Abba Bogin,** pianist. . . . The Indianapolis Symphony held a "Pops Party" under the baton of **Renato Pacini** in the Egyptian Room of the Murat Temple, to mark the holiday season. . . . **Douglas Moore** has been elected a director of the American Academy of Arts and Letters; he remains president of the National Institute of Arts and Letters. . . .

Sol Hurok received a Certificate of Achievement in a ceremony at City Hall, from Acting Mayor **Charles Horowitz,** for "unique and vital contribution to the growth of New York City as the cultural and artistic center of the U. S." . . . **Quinto Maganini** was re-elected president of the Fontainebleau Alumni Association. . . . A new slate of officers for Local 802, N. Y. City unit of the AFM, has been elected, with **Alfred Maniutti,** double-bass player, as the new president.

Austria announces dates of summer festivals as follows: Salzburg, July 26 to Aug. 30; Vienna, May 30 to June 21, including one week of modern works exclusively; Bregenz will give lakeside performances of Boccaccio by **Suppé,** and Friesach of stage **Schiller's** William Tell as a medieval spectacle. . . . The N. Y. City Center of Music and Drama has changed its mind and will offer dramas again, with **Albert Marre** as the new managing director of this department. . . . **Lois Marshall,** Toronto soprano, has joined the roster of Columbia Artists Management. . . . **Alfredo Salmaggi** gave a special performance of **Strauss'** Die Fledermaus on New Year's Eve at the Brooklyn Academy of Music. . . . **Polyna Stoska,** soprano, recently returned from Europe, where she sang in operas and made recordings, began a concert tour of this country on Dec. 3 in Dover, N. H. . . . **Vaughan Williams'** Seventh Symphony (Sinfonia Antarctica) will be given its American premiere by the Chicago Symphony, according to The Strad, London. . . .

The New England Opera Theater has changed its name to Opera Theater, and will be booked for its first cross-country tour in season 1953-4 by the National Concert and Artists Corp. **Boris Goldovsky** will serve as conductor and stage director, and will present **Mozart's** La Finta Giardiniera in English under the title of Merry Masquerade. . . . **Dante** Society of Manhattan College sponsored a recital of sonatas by Greek composers given by **Alice** and **George Lykoudi,** violinist and pianist-composer from Athens, in the Cardinal Hayes Library, N. Y.; Mr. Lykoudi is the conductor of the orchestra for the Greek National Theatre, visiting this country. . . . **George A. Rentschler,** of Cincinnati, chairman of the board of Baldwin Lima-Hamilton Corp., has accepted chairmanship of the 1953 fund campaign of the Hospitalized Veterans' Music Service. . . .

Theodore Bloom, young American conductor, led **Strauss'** Salome at Palermo recently, was re-engaged for a performance on Como, and conducted the Radio Italiana Orchestra of Turin, also the Vienna State Opera Orchestra in the Konzerthaus in the latter city; he returns to the U. S. in May after his European engagements. . . .

James Melton, tenor, intervened with **Rudolf Bing,** "Met" manager, and some 15 members of the Naval Aviation Cadet Choir were guests of the opera's general manager at a performance on Dec. 5. . . . The engagement to wed of **Doris Pines,** pianist, graduate of Juilliard, "Miss Manhattan of 1948," and **Morey W. Fink** was announced. . . . **Margot Fonteyn,** British dancer, has recovered from a mild form of diphtheria, which hospitalized her for several weeks, according to a Reuters dispatch. . . .

The Israel Philharmonic Orchestra cancelled a scheduled performance of **Strauss'** Till Eulenspiegel at the request of Minister of Education **Dinaburg,** after protests appeared in newspapers, and played **Dukas'** Sorcerer's Apprentice instead. . . . **Helen Traubel,** "Met" dramatic soprano, spent a week in Korea at the holidays singing for the troops, then went on to Tokyo for further concerts. . . . **Marshall Bartholomew,** who has led the Yale Glee Club for 31 years, and will retire next spring, returned to his old high school in Maplewood, N. J., to conduct three of his arrangements with the chorus there. . . . The Library of Congress gave a memorial concert of music by **John Alden Carpenter** on Dec. 5, with the **New Music Quartet** and other artists participating. . . .

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Baltimore Chamber Series

BALTIMORE.—The Chamber Music Society of Baltimore, Inc., is offering three winter concerts at the Baltimore Museum of Art, Nov. 18, Jan. 20 and March 17. The programs present works from the classical, romantic and contemporary periods and continue the policy of the society of presenting what they consider unjustly neglected works by both familiar and little-known composers of the past and present, as well as more usually heard numbers.

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HERBERT RICKER gave a piano recital on Dec. 1 in the Civic Room of the Hotel Biltmore, Oklahoma City, including the Beethoven "Waldstein" Sonata, Mozart, Debussy and Liszt numbers, and his own Sonatine. On Jan. 11 he will be heard at Northwest College of Oklahoma. Lily Kennedy Ricker, his wife, played the Schumann Sonata in G minor at a recent meeting of the Pianists' Club in Oklahoma City, where the Rickers maintain a teaching studio. Mr. and Mrs. Ricker studied with Egon Petri at Mills College last summer.

Berlioz Mass in San Antonio

Berlioz' Grande Messe des Morts, which enlists some 700 instrumentalists and vocalists, was given last month by the San Antonio Symphony under Victor Alessandro as the second in a cycle of musical memorials to the late Max Reiter, the orchestra's founding conductor. David Lloyd, tenor, was soloist, and there was a 500 voice chorus, prepared by Charles Stone, and the University of Texas Singers, prepared by Lee Fiser.

Warfield in U. S. for Concerts

William Warfield, who has been singing Porgy in the Gershwin-Heyward opera in London, returned on Dec. 13 by the SS. Queen Elizabeth for 50 recital and symphony dates in the United States and Canada. Afterward, he will return to the cast of Porgy and Bess.

NEWS IN BRIEF

The Paganini Quartet will play at the Edinburgh Festival during August and September, 1953. Following these appearances, the ensemble will concertize extensively in France, Italy, Holland, Great Britain, Scandinavia and other parts of Europe.

The Frank La Forge Singers and student artists from the La Forge-Berúmen Studios will appear in two concerts at the New York Historical Society, in its Sunday afternoon concert series, on Jan. 18 and Feb. 15. The Branscombe Choral gave a Christmas program there Dec. 21.

The National Association of American Composers and Conductors on Dec. 19 in Town Hall played a cross section of music by native composers. The first half was devoted to works of its founder, Henry Hadley, and the latter offered scores by Parker, Gilbert, and Converse.

Soloists at the Candlelight Concerts of Christmas music by the Rockefeller Center Choristers under John R. Jones, on Dec. 22 and 23, included Jean Madeira and Helen Jepson on the former date, and Mary Bothwell on the latter occasion. Collins Driggs was heard in organ numbers.

Anthony Di Caprio, pupil of Louise Lyon, has been admitted to the High School of Music and Art. He will appear in a joint piano recital with Olga Ramirezon next spring at Carnegie Recital Hall.

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Collegiate Chorale Premieres

At Hunter College, the Collegiate Chorale on Dec. 15 was led by Margaret Hillis, assistant conductor, in the absence of Robert Shaw, its founder and musical director, in the annual Christmas Festival Concert. The world premiere was given of Jan Meyerowitz's Music for Christmas, which utilizes Scriptural verses and poems by Herrick and others. It opened with a prologue sung by the chorus, followed by a finely orchestrated Sinfonia for orchestra alone, after which the five soloists and the chorus unfolded the Christmas story. The choral score is impressive in craftsmanship and the soloists' assignments are grateful. The melodic charm of the various numbers and the effective architectural design of the entire work resulted in an enthusiastic reception. The composer was called on stage repeatedly, with the conductor and the soloists, Marguerite Meyerowitz, soprano; Willow Sharp, alto (narrator); Pauline Selm, soprano; Kenneth Clifford, tenor; John Ferro, baritone—all members of the Chorale.

The American premiere was given of Four Motets for Christmas by Francis Poulenc, for chorus and a cappella. They show, in architecture and harmonic color, the composer's well known facile pen and genial conception of his texts dealing with the Noël. They were sung with great taste.

Beethoven's Mass in C major was the other featured work. Here the performance was not always well balanced, especially the solo quartet not being up to par. But the concert as a whole confirmed that musical New York has a valuable asset in the Collegiate Chorale, which has kept a high artistic standard through the years of its existence. Carols were given at the close, the audience joining in singing Adeste Fideles.

H. W. L.

PASSED AWAY

BERNARDINO MOLINARI, 72, noted Italian conductor, died at his villa in Rome on Dec. 25. Born in that city, he studied at the Santa Cecilia Academy and in 1912 was appointed permanent conductor of the Augusteo Orchestra in Rome. He conducted at La Scala and in various other Italian cities, also at the Teatro Colon in Buenos Aires, before coming here as guest leader of the New York Philharmonic Orchestra in 1928. He was alternate conductor with Toscanini with this organization for four years, also appearing with the Philadelphia and San Francisco Orchestras, and from 1938 to 1940 with the NBC Symphony.

IMRE WALDBAUER, 60, resident professor and head of the string department at the University of Iowa, Iowa City, died on Dec. 5. Prof. Waldbauer, a native of Hungary, was formerly leader of the Waldbauer-Kerpely String Quartet of that country, prominent in introducing the music of Bartok, Kodaly and Debussy. He gave the Berlin premiere of Bartok's First Violin Sonata with the composer at the piano in 1923. Until he came here five years ago, he was professor at the Franz Liszt Conservatory in Budapest. Prof. Waldbauer's pupils include many first desk players in such orchestras as the New York Philharmonic-Symphony, Metropolitan Opera Orchestra and others, and several professors in American music schools.

Williamsport Symphony's Series

WILLIAMSPORT, PA. — The Williamsport Symphony, now in its fifth year, is giving four subscription concerts under Osborne Housel, the orchestra's director, also a young people's concert in May and a musical cavalcade in the spring at which the winners of the annual symphony auditions perform. The orchestra sponsors local talented musicians, and each year raises over $1,000 for music scholarships. The soloists for 1952-53 are the Williamsport Piano Quartette (Hazel Dorey, Mary Russell, Erich Springer, Myer Solomon), Jane Rollman, Elizabeth Vincent, Benno Rabinof and Luis Pichardo.

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BERNICE FROST SAYS...

The Parents' Responsibility

Too often one hears teachers say that their work would be pleasant if it were not for the continuous suggestions they receive from parents. On the other hand, many parents show a lack of any sense of responsibility in the home practice of their children.

Parents can be helpful, or they can be a serious block in the pupil's progress. In either case, they are generally well-meaning. In some instances the parent does not know what to do to be helpful, and in his groping efforts makes matters worse.

Before accepting any pupil below college age, the teacher should have a conference with both parents and state very definitely that the responsibility of successful piano study lies within three groups—namely, the pupil, the parents and the teacher.

The responsibility of the parents is comparatively light, though they may not agree it is, having decided that the family budget can comfortably include the fees for piano study and necessary music materials, they must, secondly, leave the teacher alone. That means allowing the teacher to select *ALL* the music and do all the teaching. Third and most important is the setting of a daily time for practice. This should be, if possible, the same hour each day. It is on their responsibility that success or failure of the piano study depends. It is definitely and at all times the duty of the parents to know that regular practice is carried on daily. The pupil must assume this activity, but it is still the responsibility of the parents to see that it is done.

Home Life Important Factor

Through this practice, or lack of it, the teacher learns much about the home life—whether there is a feeling of unity, of accord, of discipline, of respect for individual interests, and the like.

It is so easy for the mother to make endless excuses for lack of practice, when it is the result of her inability to manage the family and household—in other words, a lack of discipline.

The parents must be sure that the child does not have too many outside activities. Choose those most desired, but limit them so that there is time for each. If the pupil feels rushed during the home playing hour, nothing can be accomplished. Ninety per cent of the children today have too many outside activities. These could profitably be reduced by half.

The pupil, the parent and the teacher are all equally responsible for the success of the piano lessons. Unless this is understood from the very first there will be difficulties and unsatisfactory results.

Musical Awareness

What is the best way to waken musical awareness at the beginning of each lesson? If the pupil is not properly guided, he can so easily forget he is having a lesson in music.

O. D. TORONTO.

An excellent question, and one to be considered by every teacher. Making music is the best way to arouse musical awareness, and thus we find that a pupil will enjoy beginning his lesson by playing something he knows rather well. He should be permitted to play it through, and let the teacher's comments concern the musical rather than the technical side.

The lesson should also close with the playing through of some solo. All of this makes the technical work more meaningful. Too often the lesson begins with the technical work, and there is a rush at the close to get in the real playing and musical part of the lesson. Let us not forget that the purpose of piano lessons is to teach the pupil to play the piano.

Yearly Plans

Is it well to plan a year's work in advance for each pupil? If so, should the pupil know what is expected during the year's study? SR. M. S., MICH.

If you know the working ability of your pupils, it is an excellent plan to outline what should be accomplished during a season. For the average pupil to see as a whole what he is to accomplish during the year may be but to discourage him. But some expectancy of what is to come creates an interest that is an incentive for good work.

Counting

What would you do with a boy of twelve years who absolutely refuses to count aloud? His rhythm is bad and his one idea seems to be to play fast. Would you demand that he count aloud?

V. R., CAL.

This boy seems to be a discipline rather than a rhythm problem. He should count aloud simply because you have asked him to. However, all the counting aloud that is possible will not necessarily establish within him a good sense of rhythm. In order to attain this, do much clapping and tapping of rhythms, and play easy duets with him. He may not like these duets, but do them anyway. If you have another boy who plays well, have the two play duets at the lesson and possibly at their homes. Suggest that the home practising be discontinued for a while and that all his piano playing be done with you at the lesson.

NEW MUSIC FOR THE TEACHER

Reviewed by Henry Harris

For Piano

MAZURKA No. 1, by Walter Legawiec, 60c, and FIVE EASY PIECES, by Leland Procter, $1. These are well-knit, concise pieces with the flavor of newer harmony and the good sense of balanced forms. The Mazurka has piquant charm and wit inherent in this dance, characteristic rhythms, and simple yet subtle phrasing. Grade 5 The Five Pieces are quite short and may be played as a group. Each piece has imaginative musical feeling, clear part-writing and melody of easy flow. Grades 4-5. American Music Co., Boston.

35 STUDIES FOR FINGER EQUALITY, by Anna P. Risher, Bk. II, 75c; PEDAL STUDIES, Bk. II, op. 70, by Trygve Torjussen, $1.25; and THE PUPIL'S REPERTOIRE, Part 3, 75c. These 3 volumes are interesting additions to music used in early grades, using tried and true technical approach. The Risher studies encourage evenness of touch; for grade 2. The Pedal Studies make the most of pedal problems resulting from harmony changes and melody phrasings, and are fine for their purpose. The Repertoire book contains 7 pieces in melodic salon style, grades 4-5. Arthur P. Schmidt Co., Inc., Boston.

RECITAL REPERTOIRE, Bk. 2, Intermediate, and Bk. 3, Proficient, each $1.25. Each book contains 15 pieces which are very much worth studying for their own sake as well as for their performance interest. There are 18th century classics which are fresh and unhackneyed, and romantic pieces of like interest Leo Podolsky is the editor. SOCIAL MUSIC COURSE, by F. F. Binkley and Irl Allison, Bk. 1., $1.25. A collection of quite simple music, hymns, folktunes, etc., for the amateur pianist. Some theory analysis is provided. Clayton F. Summy Co.

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Up and Down the Guild Keyboard

By Grace White

Robert Vetlesen, director of the Academy of Music in San Francisco (which is housed in a new building on Pacific Avenue), has a very demanding schedule. He goes to Hawaii to play with the Symphony on Jan. 18 and 20; at the Academy of Arts, Jan. 22. He will make trips to other islands between Jan. 13-23, then return to San Francisco. In June he goes to teach in Norway, where he is booked for appearances with the Oslo Symphony and the Government Radio. Mr. Vetlesen is Guild chairman in San Francisco and has served extensively as a judge for this organization.

Piano teachers in Jacksonville, Fla., meet once a week for a question-and-answer Round Table led by Hans Barth. Members bring up any question pertaining to piano playing or teaching. Mr. Barth recently gave recitals in Hampton and Richmond, Va.

Dorothy White returns this month from vacationing in Texas to her regular series at the Brooklyn Academy of Music. All of the standing room the law allows was sold for her December performance. On Jan. 16 she appears for the Theater Group of Delmar (suburb of Albany), and will give two performances with the Chicago Symphony, one at the Toledo Museum, before returning for a date at the Ethical Culture School in New York.

Chester Barris is playing a Schubert Trio with Romine Hamilton and Robert Hladky at Ohio Wesleyan University, Deleware, O., Jan. 9.

Duo-pianists John Philips and Richard Weilenmann, from the studio of Walter Charmbury of Rollins College, Winter Park, Fla., opened the season of the Friday Morning Musicales in Jacksonville.

Dr. John F. Carre of Racine, Wis., was one of the composers featured at the International Contemporary Music Festival in Pittsburgh. Dr. Carre has long been an adjudicator for the Guild. Details of the Festival were given in the Dec. 15 issue of this magazine.

New Centers Founded

Lois Burkholder, regional chairman for the Los Angeles area, reports new centers of the NGPT—Santa Ana with Ruth Moses as chairman; Van Nuys with Wilda O'Banion; Santa Monica with Faye Sanders. She says there is a pleasing growth in the Long Beach chapter.

Louis Kohnop, of Chicago, won an appearance at the Young Artist Series at the Brooklyn Academy of Music for Sunday afternoon, Feb. 1. He will give a new program at Fullerton Hall, Chicago Art Institute ,April 29. Last year he appeared as accompanist and soloist with Jane Hobson in a tour of fifty-one concerts. Mr. Kohnop is originally from Cincinnati and acts as adjudicator for the Guild.

The Fort Worth Teachers Forum, founded by Grace Ward Langford, has put out a new subscription publication entitled "George Anson Recommends," based on Dr. Anson's work with the Forum.

Mrs. Fred Bethurun, long a Guild member of Hutchinson, Kan., a yearly member of the Edwin Hughes Summer Master Class in New York, leaves for a month in Florida just as her son and his family fly to Bangkok.

International Note in School Events

The Turtle Bay Music School has, through its proximity to United Nations Headquarters, as unusual a set of problems as ever faced a community music school. Through the imaginative work of Eleanor White, the director, and Ruth Kemper, assistant director, original solutions have been worked out. For instance, there is the Music Lovers Round Table featuring the music of one specific country at a time and utilizing the talents available in this colorful international group.

At the Thanksgiving two-day conference of the North Carolina Music Educators Association, a department of the MENC, Mrs. Eugene Johnston of Mooresville was reelected president of the State Piano Association for a two-year period. Mrs. Johnston is one of the state's charter members of the Guild. Dr. Leo Podolsky of Chicago, conducted the piano clinics during the two-day session, which was held on the campus of the Women's College of the University of North Carolina, Greensboro.

FLORENCE FENDER BINKLEY, chairman of the Junior Piano Committee for the Music Teachers National Convention, to be held in Cincinnati, Feb. 19-22. Mrs. Binkley and Irl Allison, founder and president of the Guild, have collaborated in a series of books on Social Music. Mrs. Binkley's home is in Oklahoma and she gives teachers' classes in many cities.

OPEN LETTER TO GUILD MEMBERS

By Irl Allison

Dear Guild:

May Peace be with you and by some miracle come to everyone the world around during this good year of 1953. The National Guild of Piano Teachers and the National Fraternity of Student Musicians, by kind thought and deed, can do much to change the world, it is our fervent hope.

On Jan. 14, from 10 to 12, Guild Members of Greater New York will meet at Steinway Hall where the new chairman, Grace Hofheimer, will preside over the first Guild meeting of the year. Rosamonde Lewin, Herbert Rogers, and Gershen Kenikow, IPRF Artist Winners of 1951 and 1952, will play. Edwin Hughes, Clarence Adler, and Mme. Luisa Stojowski will speak. Misses May L. Etts, Dorothy White, and Irma Welborn, with Miss Hofheimer, constitute the committee for the January meeting. The newly appointed Advisory Committee for the metropolitan Auditions includes Edwin Hughes, Clarence Adler, Harold Henry, Richard McClanahan, Mme. Luisa Stojowski, and Irma Welborn. Guild members of the area or those visiting in New York are invited to attend. The purpose of the meeting is to create a better understanding between judges and teachers as to Guild standards, and to determine whether it is advisable to have regular meetings of Guild members in all organized centers from coast to coast, or not.

The entire month of June will resound with the playing of more than 1,200 aspiring pianists of metropolitan New York when the Greater New York Guild Auditions take place at Carl Fischer Concert Hall (Sky Room and Directors' Room), Carnegie Hall Studio 1101, Steinway Hall Studio 818, and at Manhattan School of Music. Guild members who must have Saturday dates are urged to make their requests known to National Headquarters, Box 1113, Austin, Tex., where schedules will be made, as early as possible.

Final date for submitting recordings in the 1953 International Piano Recording Festival is Jan. 10. Ten per cent more teachers have entered pupils this year than last, a substantial growth.

January seems to be a month of important dates. Jan. 1 is the date when Registration of Pupils for the 1953 National Piano Playing Auditions begins. Your Student Enrollment Card and the Program Approval Card for Diploma Candidates will be mailed to you in late December. If you do not have the 8th edition of the Guild Syllabus (in a green cover), please write for a copy. It is being sent upon payment of 1953 Guild dues.

Cordially yours,

IRL ALLISON.

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Aspen Institute Concert in N. Y.

Faculty members of the Aspen Institute of Music joined forces at Town Hall on Dec. 16 to offer a cross-section—if a restricted one—of the work done during the summer in the beautiful Colorado music center. In accordance with the principles set forth during the courses there, the evening was devoted to an exhibition of refined musicianship, unhackneyed programming and a well-balanced diet of classic and contemporary music.

Starting with the Trio in B flat major for piano, violin and cello (K. 502) by Mozart, Joanna Graudan, Szymon Goldberg and Nicolai Graudan gave a stylistically and musically impeccable reading of the rarely played composition. Rudolf Firkusny then played Janacek's Suite for piano, In the Mist, and confirmed his outstanding qualifications as a pianist and musician. The pieces, rather loosely constructed, became a fascinating tone-poem in his magnificent interpretation.

Milhaud's charming Les Amours de Ronsard received its first New York performance, sung by Anne Bollinger, soprano; Herta Glaz, mezzo; Leslie Chabay, tenor, and Mack Harrell, baritone, with Szymon Goldberg, violin; Beatrice Brown, Nicolai Graudan, celli; Stuart Sankey, doublebass; Frederick Wilkins, flute; Sigurd Bockman, clarinet; Loren Glickman, bassoon; John Burrows, French horn, and Joseph Rosenstock conducting. Milhaud, who is composer-in-residence in Aspen, was present and bowed. His four songs are lyric miniatures of great delicacy, describing the tender love of the poet for Nature in a symbolic way. They are of great finesse of melodic invention and instrumentally scored with admirable economy and perception. Later, Roman Totenberg, violin; Reginald Kell, clarinet, and Brooks Smith, piano, played Bartok's Contrasts with searching interpretative meaning, Brahms' Liebeslieder Waltzes for four voices and two pianos, op. 52, performed by the vocal quartet, with Rosenstock and Brooks Smith at the pianos, closed the evening, which was greatly applauded.

H. W. L.

Messiah Sung at Cornell College

MOUNT VERNON, IOWA.—The 48th annual presentation of Handel's Messiah by Cornell College's Oratorio Society and Symphony Orchestra took place on Dec. 14. Dr. Paul Beckhelm, director of the Conservatory of Music, conducted, assisted by Ruth Ray, violin, and Eugene Devereaux, organ. Over 200 Cornell students were in the combined performance, and guest soloists were Elizabeth Humphreys, soprano; Evelyn Reynolds, contralto; Ralph Nielsen, tenor, and Andrew Foldi, bass. The orchestra was trained by Richard Morse, assistant professor of music. There was a capacity audience.

CLASSICAL INTERLUDE . . . Danny Scholl, singing lead of Top Banana, visits the Cincinnati Conservatory of Music for a reunion with his former teacher, Robert Powell. With Mr. Powell at the piano, he sings an operatic aria. Behind him, l. to r., are Dr. William S. Naylor, director and dean of the faculty at the conservatory, and Dr. Thor Johnson, conductor of the Cincinnati Symphony Orchestra.

Northwestern University Events

EVANSTON, ILL.—The Fine Arts Quartet of the American Broadcasting Company, in residence at Northwestern University here, made two appearances in New York on Dec. 14. The first, at 3:00 p.m., was at the Frick Collection, and at 5:30 p.m., they played at Town Hall on the New Friends of Music program. The quartet is giving a series of Tuesday evening concerts at the university in Cahn Auditorium, which began on Oct. 28, continued on Nov. 25, and are scheduled for Jan. 6, Feb. 10, March 10 and May 12. The group records for Mercury Classics and Decca Gold Seal records, and has broadcast regularly every Sunday 1or more than six years over the ABC network. The members are Leonard Sorkin and Joseph Stepansky, violins; Irving Ilmer, viola; and George Sopkin, cello.

The combined choral organizations of the university's school of music, conducted by George Howerton, gave the 13th annual Christmas concert on Dec. 7 in Cahn Auditorium. In Heinrich Schuetz's The Christmas Story the A Cappella Choir and orchestra were assisted by Dorothy Lane, harpsichordist. Velesca Conrad, organist, was featured in prelude music by J. S. Bach, and, as postlude, the finale from Widor's Symphony IV.

Tosca at Bob Jones University

GREENVILLE, S. C.—The Bob Jones University Opera Association, with guest stars Willa Stewart, Eugene Conley and Martial Singher, on Dec. 10 and 12 presented Puccini's Tosca in the University's Rodeheaver Auditorium. Dr. Karl Keefer, dean of the School of Fine Arts, was the conductor. Members of the university faculty and student body sang minor roles and chorus parts in a production that was warmly received.

This marked the twelfth consecutive year that grand opera has been produced at Bob Jones University with guest artists singing the major roles, and the first performance here of the Puccini work. Each of the guest stars had appeared before at the University, Miss Stewart in oratorio and recital, and Singher and Conley in separate performance of Faust. Mr. Singher sang the role of Valentin in the University's 1950 production, and Mr. Conley that of Faust in the 1946 performance.

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Colorado String Concert For Youth

BOULDER, COLO.—The University of Colorado launched an experiment in music appreciation recently when 100 youngsters between the ages of 8 and 14 years were invited to attend a concert by the La Salle Quartet, under the auspices of Young Audiences, Inc. The children sat on the floor informally, while the ensemble played music of Mozart, Beethoven nad Bartok, and then were encouraged to ask questions, which were answered in easily understood language.

This demonstration was one evidence of the growing interest in string music in this area, accelerated by the organization of a State chapter of the American String Teachers Association. Officers are Horace A. Jones, professor of music at the University of Colorado, president; J. E. Hilligoss, assistant professor of music, secretary; Bernard Shay, Denver, vice-president; and Earle Boardman, Greeley, treasurer.

Hartt Musical Foundation Events

HARTFORD, CONN.—On Jan. 12, Marc Blitzstein will inaugurate the Institute of Contemporary American Music to be held at the Julius Hartt Musical Foundation, featuring prominent composers. On Dec. 20, the Hartt Opera Guild presented as its Christmas offering Menotti's opera, Amahl and the Night Visitors. Other December musical events were the appearance of Leonard Seeber, pianist, with the Hartt Chamber Orchestra under Moshe Paranov; a concert of music for flute and strings, with Carl Bergner, flutist, assisted by End Katahn, pianist; Robert Ridolfi, violist; William Goldstein, clarinetist; Martin Katahn, violinist; Dorothy Fidlar, cellist, and Stanley Aronson; flutist; and a woodwind ensemble concert under the direction of Melvin Berman, oboist. Benjamin Thomas, baritone and student at Hartt College, was heard with the Hartford Symphony in a Pop Concert on Dec. 14 at Bushnell Memorial Auditorium. Dr. Isadore Freed, chairman of the composition and theory departments, was guest composer-conductor of the Philadelphia Orchestra on Nov. 21 and 22 in Philadelphia, conducting his Second Symphony for Brass, which was premiered, also under his baton, last year by the San Francisco Symphony.

Mae Gilbert Reese Winners

LOS ANGELES.—Piano students of Mae Gilbert Reese have won honors in two important contests in Southern California. May Wunder took first place in the annual young artist contest sponsored by the Long Beach Philharmonic Orchestra from a group of 24 pianists, the third time a student of Miss Reese has received this award. She played the Concerto in D minor by MacDowell. Her prize is a solo appearance with the Long Beach orchestra on Jan. 27, for which she will receive a substantial fee. Aileen James came off winner in the Southern California Fall Music Festival, in which she competed with 240 pianists from the area. The cash award will go toward her continued study with Miss Reese.

Mannes Schools Appoints Trustees

David Mannes, director of the Mannes Music School, has announced that Dr. Franklin J. Keller, principal of the High School of Performing Arts, and Cortlandt D. Barnes, Jr., of H. N. Whitney, Goadby & Co., were elected to the board of trustees. On Dec. 17, the Mannes Orchestra, conducted by Carl Bamberger, gave a concert which included Corelli's Christmas Concerto, Gabrieli's Canzon Septimi Toni (for brass ensemble) and four Bach excerpts, including the final chorale from the Christmas Oratorio.

WILLIAM DILLARD, baritone, currently singing Adam in My Darlin' Aida. Mr. Dillard has also been heard as Adam in the recent production of Green Pastures, as Husky Miller and Poncho in Carmen Jones, as Jazz in Regina, musical version of The Little Foxes. He is an artist-pupil of the Burton Cornwall studios.

Paris Conservatoire Exchanges With New England Conservatory

BOSTON.—A student exchange plan between the Paris Conservatoire and Boston's New England Conservatory of Music has been launched. Alain Bernheim, from Paris, will study at the Conservatory for a year. His place in Paris is being taken by Sarah Lombardi of Syracuse, N. Y., a 1952 Conservatory graduate. Both are pianists.

The exchange scholarship was arranged by Claude Delvincourt, director of the Conservatoire, and Harrison Keller, president of the Conservatory, and recently-elected head of the National Association of Schools of Music. Tuition is being provided by the respective schools; travel expenses are borne by the Fulbright Grant.

Gebhard Artists Heard

Roberta Nacci, pupil of Heinrich Gebhard, pianist and teacher of Brookline, Boston, Mass., played the Beethoven B flat major Concerto with the Rhode Island Philharmonic in Providence, R. I., on Nov. 12. The Adrian Twins, also Gebhard pupils, were heard in the Mozart Two Piano Concerto in E flat with the North Shore Philharmonic in Lynn, Mass., on Nov. 23.

Sukoenig in N. Y. Recital

Sidney Sukoenig gave a piano recital on Dec. 3 at the De Witt Clinton High School, the program comprising numbers by Rameau, Mozart, Chopin, Scriabine, Ravel and Bartok. Mr. Sukoenig is professor of music at Syracuse University, but spends Wednesdays in New York teaching at Steinway Hall and giving recitals and radio performances.

MacMillan Resigns

Sir Ernest MacMillan is retiring from the post of Dean of the Faculty of Music and the Faculty of Music in the University of Toronto. He has been associated for 33 years with the Conservatory, and is also the conductor of the Toronto Symphony Orchestra.

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Southeastern Composers' League Holding Annual Forum Sessions

By Johan Franco

At the University of Alabama a new group has been formed, the Southeastern Composers' League, composed of serious composers only. (One of the criteria for eligibility for membership is technical competence in scoring for orchestra. Conformance to any particular aesthetic is neither required nor expected.)

The roster of charter members includes some fifty composers living in Alabama, Florida, Georgia, Louisiana, Mississippi, North and South Carolina, Tennessee and Virginia. The League was founded by Gurney Kennedy of the faculty of the University of Alabama, now president of the Southeastern Composers' League, together with John Boda, Edwin Gerschefski, Roy Harris, Lamar Stringfield, Burnet Tuthill and David Van Vactor.

The organization grew out of the Composers' Forum of the University of Alabama, launched in 1947. Annual symposia have been held there since 1948 and have for the last two years been devoted mainly to works for full orchestra and vocal-orchestral works (chorus with soli). The reason for the stress on orchestral compositions is that, generally speaking, it is far more difficult for a composer to get his orchestral works performed or even read through.

Area of Coverage Widened

The Forum was originally confined to Alabama composers but has now become established on a regional basis. A grant-in-aid to the University from the Rockefeller Foundation to finance the Forum for this year and next has come as a specific endorsement of this regional coverage.

JOHAN FRANCO

In order to encourage the regional aspect, this year the University invited the newly organized Southeastern Composers' League to hold its first general meeting on the campus concurrently with the Forum. Nationally distinguished composers, often from outside the area, have been invited each year to attend and to conduct their own works. William Bergsma, Roy Harris, Weldon Hart and Burnet Tuthill have all done so in the last two years. Wayne Barlow, Ross Lee Finney and Peter Mennin were guests this year.

A feature of the recent Forum was the participation of several well-known conductors, including Walter Hendl of the Dallas Symphony, Guy Fraser Harrison of the Oklahoma City Symphony, and Robert Whitney of the Louisville Philharmonic, to name only three. This provides regional composers with a rare opportunity to bring their works to the attention of those well qualified to give advice and offer constructive criticism.

The Forum places a full symphony orchestra as well as recording facilities at the disposal of composers for a three-day period annually.

Chamber Music Series Launched

The Southeastern Composers' League is also planning a regular series of chamber music concerts. The first of these was a two-day festival of string quartets and woodwind quintets held at the George Peabody College for Teachers, Nashville, Tenn., on Oct. 29-30 last. Dr. Irving Wolfe, head of the Music Division of George Peabody College, delivered an address on Education's Responsibility to Contemporary Music and there were compositions performed by members of the S.C.L., including Starling Cumberworth, J. Eugene Duncan, Johan Franco, William Hoskins, Gurney Kennedy, Stephen Park, Burnet Tuthill and Richard Willis. Here, too, all the performances were recorded.

The next meeting of the Southeastern Composers' League is set for April 24-26, 1953, at the University of Alabama, when the annual Composers' Forum will be held.

NYSTA Forms Discussion Group

The New York Singing Teachers Association has organized a Discussion Group, under a committee composed of Edith Nichols, Rosalie Miller, Charles Baker, Henry Pfohl and Burton Cornwall as Chairman. Dr. Victor Alexander Fields serves in an advisory capacity. The first meeting, which took place on Sunday afternoon, Dec. 7, at the home of the chairman, proved beyond expectation that the Association members—both active and associate—were ready and eager to sit together and discuss problems and ideas. So great was the success that three more meetings are planned for the season. The current subject was Teacher Approach to All Voices (high, low; male, female). The four ten-minute speakers, in order of program, were Edith Nichols, Dimitri Onofrei, Rosalie Miller, and Reinald Werrenrath, with Harold Luckstone acting as moderator. The lively and inspirational discussion focussed on diagnosis and basic technic in voice guidance. Among the interesting topics for future consideration is Oratorio, its style, place and vocalization.

Saidenberg Little Symphony Heard

At Kaufman Auditorium, the Saidenberg Little Symphony, on Dec. 14, provided an evening of joyous music-making for its numerous listeners, with Daniel Saidenberg conducting. In Corelli's "Christmas" Concerto, and at the close in Mozart's Divertimento No. II in D major, the conductor and his select ensemble gave readings particularly notable for faithfulness of musical interpretation and purity of technical execution. One had the feeling that the musicians on stage enjoyed the playing as much as did the audience in hearing their splendid effort. Soloist of the evening was Szymon Goldberg, who performed Mozart's Violin Concerto in A major (K. 218) with tonal delicacy, musicianship and stylistic perfection. As his second number he offered Hindemith's Mourning Music for violin solo and strings, a beautiful elegiac composition written for the passing of King George V of England. In both works Mr. Goldberg was supported by the conductor and orchestra with finesse and musical understanding.

H. W. L.

Myra Hess Due Here This Month

The Annie Friedberg Management announces that Dame Myra Hess will return to the U. S. at the end of January for her 22nd American tour, opening with three appearances as soloist with the New York Philharmonic-Symphony on Feb. 5, 6 and 8. The noted pianist will be heard with orchestras in Chicago, Cincinnati, St. Louis and Washington, D. C., and in recital in New York, Chicago, Boston and other eastern and midwestern cities, closing her tour in Ann Arbor, Mich., on April 30 as soloist with the Philadelphia Orchestra at the Music Festival there. Dame Myra is also scheduled to return for another tour of this country during the second half of the 1953-4 season.

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Lively Arts Foundation Formed

Formation has been announced of the Lively Arts Foundation, devoted to the presentation of a six months' opera season, and scheduled to offer Rossini's La Cenerentola, Mozart's Don Giovanni, Puccini's Madama Butterfly, Massenet's Manon, Gounod's Faust and the Bizet-Hammerstein Carmen Jones, all to be sung in English. The new artistic venture was announced by Billy Rose, owner and operator of the Ziegfeld Theatre, which is to be its permanent home. Other projects are four Sunday evening recitals of young artists unable to meet the expenses of appearances at other recital halls. Further plans include a program of unknown classics and contemporary dramatic works, guest appearances of distinguished productions from other lands, a series of children's plays on Sunday mornings, and an international Film Festival during July and August. Mr. Rose has donated to the Foundation the use of the Ziegfeld Theatre for seven years without charge, and states that he will act as its head without remuneration. Among those announced as members of the board of directors were Deems Taylor and Virgil Thomson.

N. Y. College of Music Series

The New York College of Music began a series of Music of the Nations concerts in its recital hall on Dec. 14 with a program devoted to English and Dutch composers, 15th through 20th centuries, directed by Erich Katz. Further concerts will feature German, Italian, French, Slavic and American composers under faculty direction. The concerts are open to the public without charge.

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